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Weekly Review OF THE World's Music

Forty-Third Year Price 15 Cents

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Foreign \$6.25 Annually

VOL. LXXXV NO. 24

NEW YORK, THURSDAY, DECEMBER 14, 1922

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RUSSIAN OPERA COMPANY OPENS TWO WEEKS' SEASON IN BOSTON

Frieda Hempel Most Successful in Jenny Lind Concert—Ernest Hutcheson Plays Schumann—Clara Larsen Pleases in Recital—Chagrinsky Well Liked—Conservatory Notes—People's Symphony Orchestra

Boston, Mass., December 10.—For the first time in its notable musical history, last Monday evening, December 4, at the Boston Opera House, Boston recorded the opening of a season of Russian opera sung and acted by Russians from Russia. Moussorgsky's Boris was the piece chosen to open the two weeks' season of the Russian Opera Company in this city, and the size of the audience gave one cause to lament again the steady decline of Boston as a music center. However, the Russians proved in Boris and in the other pieces of their repertory that they are capable of interesting and generally entertaining performances. To be sure, their orchestral, choral, ballet and scenic resources are inadequate for completely effective productions. But one does not expect Metropolitan standards on a \$3.00 scale of prices. The Russian company, nevertheless, costumed its roles beautifully. Vocally, the principal singers are well endowed, but in many instances they are the victims of a vicious production and of a persistent tendency to stray from pitch—faults which could be remedied. Historically, they are much more effective, acting with dramatic fervor, sincerity and self-possession—qualities which make them generally very convincing. The company is well equipped with conductors, Messrs. Fiviesky, Fuerst and Vasiliëff proving themselves equal to the heroic task of wringing from the slender orchestra some idea of what the score is like.

The operas given were as follows: Moussorgsky's Boris, Monday evening and Saturday afternoon; Tchaikowsky's Pique Dame, Tuesday evening; Rubinstein's Demon, Wednesday afternoon; Halevy's La Juive, Wednesday evening; Rimsky-Korsakoff's Snegourotschka, Thursday evening; Rimsky-Korsakoff's The Tsar's Bride, Friday evening; Tchaikowsky's Eugene Onegin, Saturday evening.

HEMPEL IN JENNY LIND CONCERT.

A concert of unusual interest was given Sunday afternoon, December 3, in Symphony Hall, by Frieda Hempel, soprano. Mme. Hempel impersonated Jenny Lind, reproducing Miss Lind's old program as sung in this country as well as the costume worn by the famous Swedish singer. Mme. Hempel was assisted by Coenraad v. Bos, the admirable accompanist, and Louis P. Fritze, flute, both gentlemen also dressed in the style of that period. The program follows: Oh! Had I Jubal's Lyre (Handel), Aria from Titus (Mozart), Miss Hempel; Ave Maria (Schubert), Der Jungling (Schubert); Ungeduld (Schumann), The Herdsman's Song (Norwegian Melody), generally known as the Echo Song, Miss Hempel; Romance (Chopin), Waltz, G flat (Chopin), Mr. Bos; Carnival of Venice, from The Brides of Venice (Benedict), with flute obligato, Miss Hempel; Andante Pastoral (Th. Boehm), Minuet (Beethoven), performed on the flute by Mr. Fritze; On Wings of Song (Mendelssohn), and Bird Song (Taubert), composed expressly for Mlle. Jenny Lind, and Greeting to America (the celebrated prize national song as sung by Mlle. Jenny Lind at her first concert in America, the poem written by Bayard Taylor, Esq., the music composed expressly for Mlle. Lind by Julius Benedict), and to end with, Home Sweet Home, from the opera of Clari, or The Maid of Milan (Bishop), Miss Hempel.

Never before has Miss Hempel sung to such a large audience in this city. Symphony Hall was sold out and people were standing three deep in the aisles. The singer was equal to the occasion, her voice and skill stirring her listeners to tremendous enthusiasm. Miss Hempel was obliged to lengthen her program considerably ere the concert was over.

HUTCHESON PLAYS SCHUMANN.

On Saturday afternoon, December 2, in Jordan Hall, Ernest Hutcheson proceeded with his highly interesting series of historic concerts drawn from the piano music of the masters. This time he devoted his program to Schumann, playing Kreisleriana op. 16; Kinderszenen, op. 15, and the symphonic studies, op. 13. While one may question Mr. Hutcheson's choice of pieces for this Schumann concert, the pianist's performance of his program was such as to stir genuine admiration of his qualities as musician and artist. A large audience was very enthusiastic.

CLARA LARSEN PLEASURES IN PIANO RECITAL.

Clara Larsen, a new young pianist, played in Boston for the first time Monday afternoon, November 27, in Jordan Hall. Miss Larsen was heard in the following program: fugue, G minor, Scarlatti; etude, D flat, Liszt; Humoreske, Nos. I, II, III, IV, and V, Schumann; rhapsody, F sharp minor, Dohnányi; The White Peacock, Griffes; valse, Mokrejs; Cubana, Andaluza, Manuel de Falla; polka, Rachmaninoff.

Miss Larsen's playing revealed promising qualities. Al-

though her program was rather light there was sufficient indication of a serviceable technic, good sense of rhythm, praiseworthy command of shading and a sympathetic understanding of the music in hand. Griffes' White Peacock had to be repeated; she played it beautifully. It is to be hoped that Miss Larsen will set herself a more exacting test when she next appears here.

ALEXANDER CHAGRINSKY PLEASURES IN RECITAL.

Alexander Chagrinsky, a young Russian pianist, was heard in Boston for the first time Tuesday evening, November 28, in Steinert Hall. His program was as follows:



MARIE JERITZA.

who, coming from the Vienna Opera, joined the Metropolitan Opera forces last year and made a sensational success with her very first role, Marietta, in the Korngold opera, Die Tote Stadt, a success which was firmly substantiated by her appearance in other roles, notably that of Tosca. Today (December 14) she makes her first appearance anywhere in the role of Thais at the Metropolitan, her first French role. Mme. Jeritzka has not yet sung in concert in America but will do so at the end of the present opera season.

Beethoven's Moonlight sonata; Harmonious Blacksmith, Handel; pastorale and capriccio, Scarlatti-Tausig; variations and fugue, op. 11, Paderewski; Polichinelle, Rachmaninoff; gavotte, Glazounoff; mazurka, Lyadoff, and La Campanella; Liszt.

Mr. Chagrinsky made an exceedingly favorable impression. His technical equipment is not only adequate; it is brilliant when brilliance is required and generally serves not as an end in itself but as a means to disclose the poetic content of his music. Frequent appearance in public ought to give this pianist that authority which is occasionally lacking in his playing. A good-sized audience was keenly appreciative.

CONSERVATORY NOTES.

Three young composers—Doris Carver Chilcott, '22, of Los Angeles; Mary Rollins, '23, of Boston, and Margaret Mason, '23, of Clarinda, Ia.—had the opportunity of hearing their own orchestral pieces performed at a concert given in Jordan Hall, Tuesday afternoon, December 5, by the orchestra of the New England Conservatory of Music, Wallace Goodrich conductor. Mrs. Chilcott, whose overture was presented from the manuscript, was a member of Frederick S. Converse's 1922 class in composition. She won last June one of the H. Wendell Endicott prizes for excellence in composition. Miss Rollins' work was entitled The Ocean; Miss Mason's A Symphonic Sketch. Both were members

of last season's composition class. Miss Mason plays the tympani in the orchestra.

The orchestra also performed two exercises in instrumentation worked out by the 1922 class in musical theory, orchestrations of the Largo from Beethoven's Pianoforte Sonata in E flat major and MacDowell's Nautilus.

(Continued on page 40)

JUILLIARD FOUNDATION BEGINS ITS GIGANTIC WORK

About \$7,000,000 Now Being Invested—Plans Under Way for Rapid Distribution of Income

The Juilliard Musical Foundation, it is learned, has at last changed from a plan into an actuality. Owing to the litigation over the will on the part of the heirs, the entire sum which will constitute the fund is not yet available to produce income, but a sufficient amount is being received so that Dr. Eugene A. Noble, the executive secretary of the Foundation, has already begun the work of assisting aspiring students of music. At the present time Dr. Noble and the other directors of the fund are in the process of investing about \$7,000,000 for the Foundation, and when investment plans are completed the total income available will be in the neighborhood of \$400,000 per year. When the Foundation is ready to function in its entirety Dr. Noble will issue a statement setting forth in detail the scope of its plans.

For the present it is engaged only in giving financial support to a certain number of students scattered throughout the country who have been selected as the most deserving from among about 4,000 applicants. The awards have been made in accordance with the reports of volunteer committees of the best musicians in the home cities and towns of the applicants. The assistance is in the form of checks, which pay for the continued tuition of the successful applicants. Dr. Noble states that when the entire income from the fund becomes available about \$100,000 will be devoted to this assistance of individuals, though that amount is not on hand as yet. It is understood also that the trustees have already made certain appropriations for other branches of the work which they propose to undertake, but as the income to pay these appropriations is not ready yet they prefer not to announce the nature of their plans at present.

Augustus D. Juilliard died in April, 1919, leaving the entire residue of his estate for the establishment of the Juilliard Musical Foundation. In 1920 the foundation was incorporated, with trustees including Dr. Noble, Frederic A. Juilliard, William C. Potter, George W. Davison, Charles A. Peabody and James H. Jarvie.

THE PURPOSES OF THE JUILLIARD FOUNDATION.

The purposes of the foundation include the following:

"To aid all worthy students of music in securing a complete and adequate musical education.

"To arrange for and to give, without profit to it, musical entertainments, concerts and recitals of a character appropriate for the education and instruction of the general public in the musical arts.

"To aid by gift or part of such income as the trustees may deem proper, the Metropolitan Opera Company, for the purpose of assisting such organization in the production of operas.

Dr. Noble's office is in the Guaranty Trust Building, Fifth avenue and Forty-fourth street.

Second Operation on Muratore

A despatch from Rome, dated November 11, announces that Lucien Muratore, the French tenor, has been operated on again for appendicitis, and will consequently be unable to come to the United States for the concert tour that had been arranged under Culbertson management. (This is presumably an operation due to incomplete recovery from the operation which was performed on him in New York last winter. M. Muratore took very serious risks at the time by insisting on singing the final week of the Chicago Opera engagement here, without allowing himself sufficient time for complete recovery from the operation. It is highly probable that the second operation was made necessary by this.—The Editor.)

Schwarz Leaves Chicago Opera

Josef Schwarz, baritone, of the Chicago Civic Opera Association, has ceased his connection with that organization by mutual agreement with the management. It is understood that Mr. Schwarz was dissatisfied with the small number of performances assigned to him this year, and the management objected to Mr. Schwarz having arrived in Chicago nearly a month later than the time called for in his contract.

LONDONERS' ENTHUSIASM AROUSED BY HAROLD BAUER'S PLAYING

Mitja Nikisch a Brahms Interpreter—Gretchaninoff in London—A Holbrooke Concert—Purcell Comes Back Strong—
Delius to Follow Scott—A Hungarian Quartet

London, November 17.—A few evenings ago I went to dine with Mona Bates, the Canadian-born pianist, who has made New York her home for the past seven years. I got off the train at the underground station called Marlborough Road, where the composer, Goring Thomas, suffering from a mental malady, had committed suicide in 1892. I went upstairs toward the open sky humming the best known melody Thomas wrote: O My heart is weary. Standing on the ground above the station is the house in which Thomas Hood died in 1845. The reason why I did not then and there recite the Bridge of Sighs or the Song of the Shirt was that a cloud had come down from the sky and got all mixed up with the smoke from several thousand open grates burning soft coal, with a result which has best been described by Hood himself in his poem, November:

No sun, no moon!
No morn, no noon,
No dawn, no dusk, no proper time of day,
No sky, no earth, no early view,
No distance looking blue;
No road, no street, no "other side the way,"
No end to any row,
No indications where the crescents go;
No top to any steeples,
No recognitions of familiar people. . . .
No shade, no shine, no butterflies, no bees,
No fruits, no flowers, no leaves, no birds,
November!

I shall not describe the dinner with Mona Bates. My editor-in-chief once rebuked me for wandering from music, and I do not wish to be hauled over the coals again. Besides, my fellow slave to duty, H. O. Osgood, is the recognized prandial expert analyst of the MUSICAL COURIER staff.

MONA BATES, PIANIST.

The weather on the evening of Mona Bates' first London recital was as good as any one could expect in the most dismal month of the year. Aeolian Hall, which is the brightest and most cheerful of London's concert rooms, contained a goodly audience of music lovers who were not slow to respond to the pianist's really artistic work.

She has plenty of technical skill, a full, rich tone, and a pleasing manner before the public. She did not evade the risk of comparison with many a famous pianist by playing new and unfamiliar compositions which had no established traditional manner of interpretation. Beethoven's Waldstein sonata was almost too familiar to everybody, yet Mona Bates held the undivided attention of her hearers and was very warmly applauded. The rest of the varied program was equally interesting and extra numbers were given at the end. But I have never yet heard of a pianist who captured London with one recital. Those who are the most popular are practically those who have the most often played in London. If Mona Bates gave three or four recitals a season for three or four years she would probably become one of the elect, as she has everything else in her favor.

INSUFFICIENT ORCHESTRA REHEARSALS.

Harold Bauer was by no means as well received some years ago as he is today. In fact at present there appears to be no criticism at all about his playing. He only gets praise. An old musician in whose judgment I have the greatest confidence asked me if I liked the way Harold Bauer played the solo part of Beethoven's fourth concerto at the last Philharmonic concert. I told him I could not conceive of a more perfect interpretation. Said he: "It really was not piano playing at all. It is nothing more or less than the embodiment of Beethoven's music. It was Beethoven." Needless to say the overwhelming success of the evening was the playing of Harold Bauer. And he was none too well accompanied by Albert Coates. The orchestra was rough. The whole trouble, of course, was lack of rehearsal—the bane of all orchestras which are on a business basis and have to pay their way or disappear. Two British works on the program—Youth, Sport, Loyalty, by A. C. Mackenzie, and Symphonic Rhapsody, by John Ireland—were inadequately prepared and presented to the public of the first concert of the one hundred and eleventh season at the Royal Philharmonic Society in a truly amateur fashion. Brahms' C minor symphony received a noisy and forceful treatment, much at variance with the poetical interpretations this same orchestra has given the symphony under other conditions. The splendid qualities of the orchestra and the brilliant style of the conductor were admirably displayed in Stravinsky's Nightingale's Song. I was told by some one who was present that almost all the rehearsal time was taken up with this Russian work. Whether the conductor preferred Stravinsky to Mackenzie and Ireland or thought that he could not make much effect with the British music no matter how much he rehearsed it I do not pretend to know. It is only too plain, however, that without a subsidy, such as most of the American symphony orchestras have, no conductor can ever hope for sufficient rehearsals.

MITJA NIKISCH A BRAHMS INTERPRETER.

The young pianist who is most in the public eye at present is Mitja Nikisch. His recital in Queen's Hall some two weeks since was enough to establish his reputation forever in London. His peculiar talent for subtle details and his analytic mind made his reading of the Brahms F minor sonata something to be remembered. There is nothing new to be said about the music of Brahms at this late date, but probably most concert goers have heard this F minor sonata rendered into the most tiresome dull and interminable sequence of unpleasant sounds by pianists who played Brahms from a sense of duty rather than from the promptings of inspiration. Mitja Nikisch seems born to be the interpretative complement to the creative Brahms. Who knows how much the popularity of Chopin is due to the interpretation of Pachmann and Paderewski? When Chopin is uninteresting the public blames the pianist. When Brahms is dull the public usually blames Brahms. A few years of Nikisch may change all this. The young pianist

speaks English remarkably well, yet he told me he had never been in England before this present tour. He surely could not have picked it up in Berlin from his Belgian mother! Genius, however, is a law unto itself.

SAPPELLNIKOFF BOBS UP SMILING.

One of the older giants of the piano, who has been crouching in the obscurity of the Russian welter for a long time, made his reappearance in London early in November, giving a recital in Wigmore Hall and playing a concerto with Sir Henry Wood's orchestra in Queen's Hall. Thirty-two years ago he made something like the same sensation in London that Mitja Nikisch has made during his first season here. I refer to Vassily Sapellnikoff, whose career, like that of so many of the older artists, has been rudely interrupted by the Great War. The days before the war seem to the modern European like the world before the flood, of which the theologians used to write so much. Sapellnikoff, however, has emerged from the turmoil with all his faculties and his glorious art intact. He is now giving recitals in various parts of England and is to play at a Philharmonic concert later in the season. He told me that he had no American tour in prospect and that he intended to return to the Continent at the end of his English concerts.

GRETCHANINOFF IN LONDON.

The Argus eyed Major Rudolph Mayer got one of his hundred eyes fixed on the Russian composer, Gretchaninoff, and lured him to England to give a recital of his songs with the help of Tatiana Makushina, a soprano of much charm. The recital in Wigmore Hall was interesting enough and high class throughout, its only fault being a lack of sufficient variety. One soprano voice singing the songs of one composer only becomes monotonous. Otherwise the songs of Gretchaninoff are attractive. They do not belong among the greatest works of the Russian school, however, nor are they of the post-war discordant variety.

A HOLBROOKE CONCERT.

I went to one of Joseph Holbrooke's concerts in Steinway Hall last week and heard a number of his compositions played by himself and sung by Sibyl Cropper. I found more music to my taste in the earlier effusions of the Holbrooke muse but the applause of the audience was

apparently against me. It may be too advanced for me, but it is all well written, serious, earnest music without affectation or frivolous interludes. I was particularly interested in a setting of Poe's Annabel Lee, because I had personally conducted Holbrooke to the Edgar Allan Poe Cottage (in which the Raven and other works were written) during Holbrooke's visit to New York in 1915.

PURCELL COMES BACK STRONG.

The Kendall String Quartet, consisting of four young ladies, played in Wigmore Hall soon after the departure of the Flonzaley Quartet. Nevertheless the ladies made much agreeable music and gave, among other works, a series of dances by Purcell, one of the very few composers before Bach and Handel, whose works are still in active service. By way of contrast to Purcell, however, came a new work, said to be in C minor, by Germaine Tailleferre. The composer has shown good judgment in making each of her three movements very short. To be very advanced in harmony and very long at the same time is the surest way to prevent a new work from being played. There was a little laughter mingled with the applause. I explained to an old gentleman sitting near me that Germaine Tailleferre was one of the Paris "Six," and he asked me how I spelled "sicks." It is to be inferred therefore that the new quartet in C minor and all other keys was not received unanimously as an unmixed blessing.

DELIUS TO FOLLOW SCOTT.

The impression I got from the first hearing of the sonata for piano and violin by Delius, which Rudolphe and Henry Heget played in Wigmore Hall a little while since, was that the music sounded mostly like distorted Grieg, in the same way that much of Scriabin at first sounded like distorted Chopin. I hope that Frederick Delius has not ceased to grow as a musician. His works are not performed as often as a growing musician's compositions ought to be. Will he drop out from London concert programs as completely as Cyril Scott has practically disappeared for at least two years?

A HUNGARIAN QUARTET.

Four string players from Budapest, Lener, Smilovits, Roth, Hartman, forming the organization called the Lener Quartet, played delightfully in Wigmore Hall not long ago. Nothing need now be said of their Mozart and Haydn interpretations. But several musicians among my friends have not ceased to talk about the reminiscent passages in Leo Weiner's F minor quartet, which won the Coolidge prize of 1922 in America. Schumann, Tchaikovsky, Franck were the composers most in evidence and I believe it has been decided to call the quartet: "Rosemary, that's for remembrance."

CLARENCE LUCAS.

(Additional Foreign News on page 46)

INTERNATIONAL SOCIETY FOR NEW MUSIC

(Reprinted from the official bulletin of the British Music Society.)

In retrospect it all seems so natural, so inevitable, that, as an achievement, its importance may be over-rated. It is necessary to bear in mind that when, little over a year ago, two famous composers, respectively from Central Europe and from France, accidentally met upon a certain steamer and engaged in converse, the occurrence was regarded as an "incident" of some importance. At Salzburg, from the beginning of rehearsals, French, German, Austrian and other musicians not only played together, but, what is perhaps in the circumstances more important, ate and drank together, and toasted each other. International relations were restored in the only way in which they could be effectively restored, that is to say, tacitly, without diplomatic verbiage, but with that avoidance of irritating subjects which is, after all, nothing but a precept of the most ordinary good manners. In such an atmosphere, further improved by hospitable Austrian conviviality, the decision to ensure that relations thus restored should be maintained was an obvious one to take. It was "indicated," as the French say, and one is tempted to forget that the occasion was the first, since the war, on which musicians have met on these terms, and that, before the *fait accompli*, there were some who doubted whether it could be more than formal.

Of the International Chamber Concerts themselves this is not the place to write, for a very good reason. There are seven of them in all, mostly lasting three hours, and over fifty composers, belonging to sixteen different countries, were represented by works, most of which were either new or relatively unfamiliar. To deal adequately with twenty hours of such music demands more space than is available in these pages, and to deal inadequately with it would be of no service to such members as might be tempted to seek closer acquaintance with the works performed.

In due course the musicians began to discuss ways and means of perpetuating the good work thus inaugurated, and the conviction gained ground that it would be a wasted opportunity if we separated without placing it on a permanent basis. Eventually an informal meeting took place at which certain proposals were agreed to in principle. From this initiative grew a larger gathering which devoted an entire day to the subject, with an interval for lunch. Mr. Edward J. Dent was invited to take the chair, and accomplished his task—an unexpectedly delicate one, as will appear hereafter—with remarkable skill and tact. He did not preach internationalism or offer counsels of perfection, but every time a speaker, under the spell of his own eloquence, showed signs of becoming irrelevant in a dangerous sense, the chairman gently but firmly shepherded him back to the subject under discussion.

At the earlier gathering it had been assumed, almost without discussion, that in recognition of the initiative of a group of Viennese musicians which had led to these international concerts, and in view of the probability that, for the present at least, they would continue to take place at Salzburg, the headquarters of whatever international organization was created would remain in Vienna. Meanwhile, however, another suggestion began to gain ground. This was that the Centre should be in London, and it is important to remember that it did not emanate in the first place from any English speaker. The reasons given for the choice can be grouped under three heads: First, London is credited, rightly or wrongly, with being more business-like than Vienna, and there was a flattering faith in the

general efficiency of a London office. Second, London is so eclectic that its impartiality as between the rival tendencies of modern music can be relied upon with more safety than that of any city closely associated with musical faction fights. Third, where as in other centres there is commonly one big publishing firm whose vicinity might, with the best intentions on both sides, become somewhat overwhelming, the business interests in London are too well balanced to deflect the society from its policy of independence.

It will, however, be readily imagined on the one hand that the Viennese group required some convincing, and on the other, that everybody was anxious to show a just appreciation of their claims, as it was due to them that we were there at all. That is where the task of presiding over the discussion, or, for that matter, taking part in it, became a difficult one for an Englishman. However, all went well and when a vote was taken, there was only one adverse and one silent voice. Except for these, the choice of London as headquarters was unanimous.

The title of the society is to be International Society for New Music. At least, that is the literal translation from the German, but as some speakers advocated other wordings in their own language it was decided that each branch, in whatever country, should render the basic idea to its own philological taste. Moreover, in some countries there exist already societies having precisely the same objects, and these do not need to alter their titles in order to join the International. Thus the Contemporary Music Center of the British Music Society not only exists to further the same objects, but has recently formulated these in a concise statement of principles. So far as this country is concerned, the national limb of the international body does not need to be created. And the same may be said of many other countries. We were told at the meeting, for instance, of an admirable organization having the same aims in Denmark.

The object is, in short, to further the knowledge of contemporary music, irrespective of nationality or tendency. All the national societies will be required to report to the central office, which, in turn, will distribute these reports to each of them. There has not been time as yet to formulate a procedure, but presumably the first step will be to procure a general survey from each country, for at present most of them appear to have been inadequately informed of each others' recent achievements. After that a monthly report of current events, interesting performances, new works, and so on, should suffice. The central office should also facilitate the circulation of compositions, whether printed or in manuscript, of books, pamphlets, programmes, and other informative material supplied by the affiliated societies. In short, the main object is to deprive musicians of any excuse they may have hitherto pleaded in extenuation of their culpable ignorance of contemporary music. Lastly, although the activities of the society must inevitably be restricted to chamber music for the present, this is not a permanent limitation.

But of course that is not all. Each society is left internally independent, but it is presumed that each will interest itself in the performance of new works, either under its own auspices or, if not in a position to give concerts, by bringing interesting works under the direct notice of concert-giving institutions. The proposed circulation of works is, of course, for that purpose, and provides a means of ensuring that

(Continued on page 54)

THE ORGAN RECITAL AND ITS DEVELOPMENT

By Dr. William C. Carl

Reprinted from the Etude

The coming into popular favor of the organ recital has been a notable achievement in the development of the art of music in America. The early artists struggled bravely and had many an obstacle to overcome. The organ, in the minds of the large majority, was considered to belong to the church, which was consecrated to worship, with its doors tightly closed for six days of the week. Concert halls equipped with organs were practically unknown for years, and to secure a church for recital purposes was a difficult matter.

A few years previous to the signing of the Declaration of Independence three organists arrived from England and became prominent in the musical life of Boston. As early as 1771 Josiah Flagg played a concerto for organ there, and William Selby, then Organist of King's Chapel and one of the best musicians of his day, frequently played the organ concertos of Handel at important events. It is also recorded that William Blodgett gave an organ recital in 1796 (Early Concert Life in America—Sonneck). Even with the scarcity of organs in this period, an effort was evidently made to create a desire for good music and to regard the organ as a solo instrument.

About a century later, when George Washbourne Morgan arrived from Great Britain equipped with a fine repertory, the public refused to attend his recitals until he played the transcription of a popular air with elaborate variations. Instantly, as if by magic, the crowds rushed to hear him play. His fame, coupled with that of his gifted daughter, Maud, the distinguished harpist, who accompanied him on his tours, became nation-wide.

When Clarence Eddy played his engagement at the Centennial Exposition in Philadelphia in 1876 the organ as a solo instrument was doubtless heard as such for the first time by the crowds who attended. Since then Mr. Eddy's work has made him famous in two continents until now he is recognized as the dean of American organists. Samuel P. Warren, who for twenty-five years was organist of Grace Church, New York, and gave hundreds of recitals there, was among the first to prepare and play programs of the highest order, not surpassed even today. Dudley Buck, John P. Morgan, Eugene Thayer, John White, George E. Whiting and Frederic Archer, each did splendid pioneer work. Consequently when Alexander Guilman, the great French organist, came to fill his engagement at the Chicago Exposition the way was well paved for his success. An amusing incident occurred at one recital when, after one of the selections, a gentleman exclaimed, "Why when he plays with his hands and feet, they are exactly together!" The real advance of the development of organ music in America may be said to date from Guilman's first visit. Everything was ready for an artist of his calibre. The scholarly and brilliant interpretation of the programs, and finally his marvelous improvisations yet to be equalled here, gave an incentive to may a rising organist and created an atmosphere hitherto unknown.

WHAT CONSTITUTES A RECITALIST'S EQUIPMENT?

First and foremost, "brains." Ninety per cent brains and the balance divided between concentration and rhythm. This always seems a safe formula. A recitalist who merely plays notes cannot "put it over." The technical equipment is taken for granted, but in reality how few have it developed to a high degree of perfection? Strange as it may sound the notes must be absolutely mastered. How many there are who only partially know them? To read over a composition a few times and then present it for performance is a crime! No wonder in such instances the public is not interested. A great composer on being asked what made a real artist, replied, "To read a score without notes, and to play notes without reading them." It is only in recent years that organists began to realize the benefit from memorizing their programs. The gain is tremendous, giving as it does the opportunity of undivided attention to interpretation, style and the general management of the instrument.

REPERTORY

Then comes the question of repertory, which should be given deep thought and reflection. It should not be lightly passed over. Naturally, prominence should always be given to Bach and his monumental works for the organ; for no recital is complete without at least one. Then in addition are the works of Handel, Mendelssohn, Franck, Liszt, Guilman, Rheinberger, Merkel, Widor, Bonnet, Vierne, Dubois, Salomè, Gigout, Bossi, Smart, Hollins and many others already well known. All schools both ancient and modern should have a place, as well as our native American writers. The modernists also should be heard.

Regarding transcriptions, a subject always heard from, I think Guilman gave possibly the best rule—"Play on the organ the music written for it. There are, however, certain works especially adaptable which lend themselves well to the instrument. These should be played and included in recital lists." There is a wealth of original organ music rarely heard, and obtainable for the asking. Why not play it? The works of the early French writers are charming and invariably meet with high favor. A group selected from Titelouze, du Mage, de Grigny, Clerambault, Dandrieu, Couperin or d'Aquin, is most attractive as an opening number. Also Gabrieli, Palestrina, Frescobaldi, Purcell, Buxtehude, Sweelinck, Byrd, Mehul, Zipoli, Cabezón and a host of others, would make another group to choose from. They all add character and take one out of the beaten paths. Frescobaldi's Flowers for the Organist's Musical Garden, prepared by Guilman before his death, and recently re-edited and published by Joseph Bonnet, the distinguished organist of St. Eustache, Paris, make a valuable addition and a novelty, although written as they were by Frescobaldi for his famous recitals at St. Peter's in Rome years ago.

There is no trouble in acquiring an attractive repertory. Time, research and study alone are needed. It is refreshing to see the growing tendency of playing the Bach chorales.

The heart of Bach was in these famous chorales; and when played with a religious fervor, they produce an effect such as no other music is capable of doing. The chorales of Brahms are always welcome and those of César Franck create an atmosphere of mysticism of the highest type. Each is a divine inspiration.

HOW TO PREPARE AND ARRANGE THE PROGRAM

The organ recital should be distinctive. The greatest care therefore taken in the choice of pieces and their general arrangement. Each number should be of a special character and no two of the same style. The relationship of the keys should be carefully studied to avoid two num-



DR. WILLIAM C. CARL

bers following in the same tonality. When done it is difficult to hold the attention of the audience, as the ear easily tires. A recitalist must have a message to transmit to his hearers, therefore each selection should stand out and be clearly defined one from the other. There must be contrast, still, all grouped together so clearly that the interest of the audience will be held until the close. It is not advisable to start with a Bach fugue. The auditors are not ready for a work of such importance and proportions and not prepared to listen. It is better to prepare the way and place it in the middle of the program, where it will receive deserved recognition. The position for a sonata or any big work must be studied. Intersperse the smaller pieces among them in a way to bring out the beauty of each. The list should contain enough large works to give ample solidity, and not a predominance of the smaller ones. An artist devotes as much time to making up the list of pieces to play and their relation one with the other, as in the actual practice at the instrument.

NECESSARY REQUIREMENTS FOR A SUCCESSFUL RECITAL

Unless the recitalist is a rhythmical player, he can neither hold his audience nor properly interpret his program. Rhythm is absolutely essential above everything else and cannot be lost sight of for an instant. It is possible to attain it by careful and diligent application, notwithstanding assertions that have been made to the contrary. Then

comes concentration. Who can sway an audience or get into the inner meaning of a composition until this has been acquired? Serious conscientious work develops the "grand style," the direct road to virtuosity. The organ is above all a noble instrument, and who can interpret the works of Bach without due regard to it?

Another quality is clarity; and the clean cut work so delightful and essential to have at command is fortunately heard more often in these days of progress and development than formerly. It is perhaps only necessary to mention among many others the necessity of form, symmetry, balance, poetry, accuracy, color, relaxation, freedom between hands and feet, and a host of other qualities infused in the work, which only an artist of experience understands and appreciates. A recitalist is not made in a day. Long and patient study, coupled with good old-fashioned work and plenty of it, is what will do the trick.

A PLAN OF WORK FOR THE YOUNG RECITALIST

The first step to lead to all this is a systematic and well-planned course of study. Beginning with simple trios, memorize each of the three voices before combining them, and continue until each voice can be distinctly heard and followed when the three are finally played together. Proceed gradually to greater degrees of difficulty, until finally reaching the trio sonatas which Bach wrote for his son Wilhelm Friedmann in order that he would become an expert organist. This preparation period should consume at least two years of hard work before attempting the sonatas. When Bonnet reached Paris to study with Guilman at the Conservatoire, he was required to study these six sonatas complete and from memory, before anything else was undertaken. Not an enviable task, but one for which the great French organist has since been thankful, as it led directly to a success that would have taken more time, and with results less direct than had a more agreeable course of work been pursued.

Is it necessary in these days of enlightenment to caution the young organist to practice slowly? Usually about two years elapse before this is really understood. It is the most difficult of all tasks to master, and why? Because the mind is not fixed on accomplishing it. Here is where concentration comes into play. The brain, hands and feet must work in unison; therefore the tempo must be slow enough to keep everything under control. Fortunate is the man who has the good sense and judgment to grasp the thought at the beginning of his career. Everything that is studied must be taken first slowly, then slower, and afterwards still slower. After securing a solid basis to build upon, work phrase by phrase (one at a time) with many repetitions, in a slow, measured tempo, using a firm touch.

It requires a tremendous amount of thought to play the organ. He who undertakes it must learn to think for himself. At intervals relax, and frequently take a deep breath. Always relax before beginning to play. Study the music minutely away from the instrument, and have a clearly defined idea of the form and general arrangement of details before going to the organ. It is advisable not to register at first but instead only use a light eight-foot stop in order that every note shall be distinctly heard, and each given its correct value. Afterwards, of course, use registration. The rhythm must not be broken or interrupted. If the registration is indulged in too soon there is always bound to be a hesitancy and feeling of insecurity detrimental to a successful performance.

The matter of acoustics should receive due attention. When playing in a large auditorium the tempo should be slower than in a small one, otherwise the effect is not clear. The sound waves must always be taken into consideration. Do not be overzealous to be heard until sufficient time has elapsed for study and experience gained. Poise must be acquired before appearing in a recital. Any work hurriedly learned for the public will not meet with success. There must be ample time to assimilate it, to live it over and over again, and to have it become a part of one's self. When one listens to a great artist it is difficult to realize that the selections played have undoubtedly been in his repertory for years. It is only by patience and perseverance that the goal is reached. There is always room at the top. Unfortunately it cannot be reached by leaps and bounds.

SPECIAL RECITAL FEATURES

Interest is often increased by featuring certain events as a recital subject. They may be historical, national or musical. Guilman was particularly successful and happy in his historical programs at the Trocadero in Paris. Bonnet's recent series at the Church of St. Eustache, in Paris, brought forward programs of monumental works which attracted vast throngs to hear them. Again a single composer may be

(Continued on page 10)

COMPOSERS' GUILD FORMS CLEARING HOUSE FOR UNKNOWN MUSIC

To give the unheard works of composers a trial hearing, the International Composers' Guild, formed to advance the cause of modern music, announces that its program committee has set aside one day of every month, beginning December 19, when it will act as a sort of clearing house to which musicians may bring their unknown products.

Compositions, which this committee believes to be of a sufficiently high standard, will be given the opportunity of public performance at the Guild concerts. Though the programs for the first two of its Sunday evening subscription series at the Klaw Theater, December 17 and January 21, have already been arranged, the third program for March 4 is still under consideration.

The Guild, whose aim is to give early presentation to the works of living composers, wishes particularly to be a medium for musicians who can win no outlet through traditional organizations, and whose renown does not open for them the gates of conservative strongholds.

A work ranging in size from solo to chamber music, is within the possibility of trial rendition at these hearings. The committee will give the compositions a preliminary reading, and those that prove interesting will be played at the date of the hearing. Some of the city's best instrumentalists, who are interested in the Guild, will play the new works.

Unusual combinations of instruments will not deter the Guild either at the hearing or from performance. The Guild is eager to aid those composers whose works are held back

not only because of radical tendencies in the writings themselves, but even by the difficulty of rendition at the hands of the existing organizations which maintain the standard combinations of instruments, such as the trios, string quartets, etc.

An illustration of such interesting works is the second movement of a symphonic suite, Men and Angels, written for six muted trumpets, by Carl Ruggles, an undiscovered American composer of great promise, who is now a member of the Guild. This piece will be given its premiere at the first concert.

The program committee consists of Edgar Varese, music director; Mrs. Arthur Reis, executive director; Carlos Salzedo, composer for the harp and woodwinds; Lazare Saminsky, whose work is to be heard here this winter at the Guild concerts and at those of the Philharmonic and Philadelphia Symphony Orchestras; Louis Gruenberg, winner of the 1921 Flagler prize and composer of a new opera, The Dumb Wife, and Mrs. Maurice Wertheim. Composers anxious for a hearing can gain the necessary information from the Guild offices at 29 West Forty-seventh street.

Premiere American performances will be given at the Guild's first concert of Ravel's sonata for violin and cello, songs by Saminsky, Marius Gaillard and Arthur Lourie, all rendered by Mme. Leblanc Materlinck; Ruggles' work for trumpets, two piano pieces of D. Rudhyar, and a violin and piano sonata of Arthur Honneger. The second concert will be devoted to Schönberg's Pierrot Lunaire.

Chicago Civic Opera Company

DIE WALKURE WELL GIVEN IN CHICAGO

Claudia Muzio Makes Chicago Debut in Aida—Girl of the Golden West Revived—Snow Maiden Proves Popular—Rigoletto, Given for the First Time This Season, Stars Edith Mason—Trovatore and Butterfly

DIE WALKURE, DECEMBER 3 (MATINEE)

Chicago, December 9, 1922—Wagner's operas, some say, no longer draw in Chicago, while others assert that if German operas are retained in the repertory a German conductor should be secured by the management. Up to date, the two German operas, Parsifal and Walkure, have been presented on very inauspicious days. Parsifal was given on Sunday afternoon and on Thanksgiving night and Walkure also on Sunday afternoon. Thanksgiving night is, with Good Friday and Christmas night, probably the worst evening in the year for any theatrical enterprise, while Sunday is generally given to music in the form of concerts and recitals. Those entertainments begin at three-thirty in the afternoon, while grand operas of the length of the two German operas given this season by the Chicago Civic Opera Company had to begin at two o'clock—much too early for the suburbanites and for those who partake of a late Sunday meal. Thus, those who claim that from a box office standpoint Wagnerian operas are poor assets are not altogether unprejudiced. Walkure is to be given on this Saturday afternoon and it is already predicted that the house will be completely sold out. If an Italian or French opera had been given outside the subscription with the same casts heard in Parsifal and Walkure, the size of the audience, in the opinion of this writer, would have been far smaller, as those who purchased tickets for the Wagnerian performances came to the Auditorium primarily to hear those operas rather than the artists. Generally, in America, the public is more interested to hear a "star" than the opera. In Europe opera-goers are more concerned with the work to be performed than with the artists cast in the opera, but as long as we have the "star" system the artist will come first and the opera second. Wagner's operas should be retained in the Chicago Civic Opera Company's repertory and it would be a sad mistake on the part of the management to engage a German conductor when such men as Panizza and Polacco divide that repertory between them. No better presentation of Parsifal or Walkure could have

been given by a German conductor than by those two Italian masters. It must be remembered that when Egon Pollack conducted Walkure here he had seventeen orchestra rehearsals, while it was said around the Auditorium that Polacco had only two. Rehearsals cost a lot of money and the present management, desirous to show Chicagoans that grand opera can be given with a small loss, has to curtail expenses whenever possible and the loss this year will be less than one fourth of that of the previous season.

The performance of Die Walkure was most interesting. Polacco knows the score from beginning to end, and if here and there his tempi were different from those of his predecessors, he probably had a reason for deliberate tempi in the first act and accelerated ones in the second and third. The first act had a most poetic reading and Polacco created an atmosphere of romanticism that blended well with the action of the drama. The second act was potentially rendered by the orchestra and the many difficulties of the third completely vanished under the elastic baton of Polacco.

The cast was excellent. The performance of the artists are reviewed in the order in which they appeared on the program: Georges Baklanoff repeated his former great interpretation of Wotan, and if histrionically he was a little weak, vocally he was as strong as the rock where dwelt the gods. Maria Claessens was effective as Fricka, and the Hunding of Ivan Steschenko had its good and bad points. Grace Holst made her debut in America as Sieglinda and from the first she made a deep and lasting impression. Miss Holst has a voice of large volume, even in all registers, and she sang the Wagner music with fine understanding and schooling. Histrionically, she was excellent too, as she is one of the few singers who knows how to use her limbs and arms on the operatic stage. Thus, visually she was as attractive as her voice was seductive to the ear. A debut that presaged many other successful appearances in this and other roles! Forrest Lamont, who finds himself at his best in the Wagnerian repertory, sang with telling effect and acted with consummate artistry the heroic part, and a great share of the audience's plaudits was directed towards him. Cyrena Van Gordon was again Brunnhilde. It is easy to rhapsodize over her work and most difficult for a reporter not to be over-enthusiastic in writing the impression produced on this occasion by her remarkable interpretation. Endowed by nature with a beautiful figure, her Brunnhilde is a real goddess. Van Gordon has made huge strides in her art—not only vocally, but also histrionically as well. Her every gesture has a meaning; she is dignified, noble, graceful and human, and her most sanguine admirers were surprised by the manner in which she interpreted the role. Her singing was delightful, each tone as beautiful as the preceding one made her performance as a whole an achievement of such magnitude as never to be forgotten by at least one auditor who was electrified by her magnificent interpretation. The other Valkyries were Melvena Passmore, Irene Pavloska, Hazel Eden, Marie Claessens, Ruth Lewis, Kathryn Browne, Alice d'Hermaney and Ruby Fitzhugh. The stage management was adequate.

SNEGBOURCHKA, DECEMBER 4.

The Snow Maiden has proven a worthy addition to the company and its unexpected success has made it a necessity to repeat the work weekly. Since the beginning of the season not a week has passed without a performance of that opera, which is already announced for another repetition next week. The same artists heard previously reappeared, meeting with their customary success.

GIRL OF THE GOLDEN WEST, DECEMBER 5.

The first performance this season of The Girl of the Golden West in no way altered the opinion of the writer that it is the worst opera of Puccini and one of the poorest in the repertory. Presented first during the regime of Campanini, The Girl of the Golden West was withdrawn until last season from the repertory and then brought back only to give a chance to Ulysses Lappas to appear in one of his best roles. The Greek tenor, by the way, engaged for this season, has not yet arrived and in all probability will not sing at the Auditorium this season. The work, in all likelihood, was billed this year by the management with the view of showing Raisa again in the role of Minnie, in which last year she scored a huge success from both the vocal and histrionic sides. This season finds her even in greater fettle and she brought to the part her striking personality and poignant indeed was her handling of the second act, which she made particularly her own. All through the evening she sang gloriously and acted the role with great conviction and understanding. Crimi succeeded Lappas as Dick Johnson—a part well suited to his vocal equipment and in which he added materially to his renown. Giacomo Rimini, who has often been heard as the Sheriff Jack Rance, finds the role one of the best vehicles to display his talent as an actor. He made the unsympathetic part stand out in fine contrast to any other character of the cast and he helped materially in making the performance less boring by

adding here and there a touch of acting that was most enjoyable as well as interesting. Vocally, the part affords no opportunity for the baritone, yet he sang the music as well as could be desired. Lodovico Oliviero was most effective as Nick, the bartender, which he made a sympathetic figure and in which he won recognition. The cast is a long one, but all the other roles being minor, the artists entrusted with them are all bound in words of praise for their efforts.

Panizza conducted with much zeal, and though he tried his best to give the music some éclat, he could not persuade that; even with his handling the score from a musical point of view bears little interest, even though written by the composer of Butterfly, Tosca and Bohème. It has been rumored around the Auditorium that The Girl would again be repeated this season and one wonders why a repetition seems necessary.

RIGOLETTO, DECEMBER 6.

The performance of Rigoletto, given for the first time this season, was from the public's side a great success, judging by the applause bestowed on the singers at the conclusion of arias, duets and quartets, but from the side of those who have to report exactly what they heard, the performance left very much to be desired. The star of the evening was Edith Mason, who sang the role of Gilda beautifully. Not only did she score heavily in the Caro Nome and in the duet with the baritone in the next act, but the vociferous plaudits she received were just appreciation for her remarkable work, not only vocal but histrionic as well. Furthermore, she looked beautiful and easily carried off the honors of the evening.

Cesare Formichi, the giant Italian baritone, was Rigoletto. Imbued with a voice of rare beauty and huge dimension, he showed the solidity of his organ by singing fortissimo with one or two exceptions, all through the evening, when the voice, then used mezzo-voce, was of less beautiful texture and sounded foggy. He made the role less sympathetic, a man of strength instead of one deformed and pitiful. Mr. Formichi's big stature is an asset in some roles and a drawback in others, as it is hard to believe that a Duke would have employed a jester so tall as to command respect rather than repugnance, and though the new baritone of the company had dissected the part, he did not portray it as though he had found the right note, which is one of physical weakness, paternal devotion, hatred of the world in general and of courtesans in particular. He also committed several sins against plausibility, the most apparent being when he left his coat and hat outside his home before singing the duet with his daughter Gilda. No one would think of leaving, even in our day, wearing apparel lying in a street, and Rigoletto, having just previously met a man of the character of Sparafucile, surely should have been more circumspect. A small detail, perhaps, but one that will show that Formichi was nervous, as he is known to be a serious student—one who looks into a part deeply, and that lapse not being the only one recorded through the evening, showed unmistakably that he was not in every way at his very best. Nevertheless, the audience was most enthusiastic and even shouted its approval.

Angelo Minghetti came up to the high water mark as the Duke, dressing the role gorgeously and making a noble appearance. His Duke had poise, elegance, nonchalance that befitted the role exactly and he sang the music with tones of great purity and of unsuspected power. He, too, shared in the favor of the public. Virgilio Lazzari, generally excellent as Sparafucile, was not at his best and under such conditions further comment seems unnecessary. The balance of the cast was more or less adequate and though Panizza conducted, orchestra, principals and chorus were not always together. This may not have been the fault of the conductor, but of those on the stage, yet a reporter must only tell what he hears and if the blame is wrongly placed on Mr. Panizza, the fault is not his.

AIDA, DECEMBER 7.

Claudia Muzio made her first appearance with the company in what may be called one of the best ensemble performances of Verdi's masterpiece ever heard here. The newcomer was well remembered for her many appearances in varied roles at Ravinia several years ago, but few, if any of her hearers had expected that since then she has grown so much in her art. Her Aida is magnificent, from a vocal as well as a histrionic point of view. She sang all through the evening with a voice of great purity, rich in all registers, superbly handled by its possessor and which rendered with great fidelity and nuances her various moods. She got the hearts of her hearers as well as their ears and eyes and her emphatic triumph was in every respect deserved. She costumed her Aida well and played it with the same feeling of love, tenderness, anguish, and fire, as was revealed in her song. Thus, she blends in unison voice and action, making her performance an object of great admiration. So thunderous was the applause after the Nile Scene that finally, left alone on the stage by the tenor and baritone, she felt so keenly the demonstration that, moved to a high pitch of emotion, she could not restrain the tears from rolling down her cheeks while her body trembled as though swayed by the frantic applause of the audience.

Charles Marshall is really great as Rhadames. Though he has sung the role already several times this season, he has never sung it as well as on this occasion. Though made famous previously through his organ only, he has improved so much that he gave a real vocal lesson all through the evening. Needless to add that he was feted to the echo. The Amonasro of Formichi, as admirable as it was on first acquaintance, was even more effective than at first registered. Though having sung Rigoletto the previous night, his voice was fresher than ever and his stentorian tones were of beautiful quality; as the Italian baritone portrayed the role exceptionally well, his appearance added materially to his own success and to that of his colleagues. Lazzari was very fine as Ramfis and the same praise can be written as to the King of Coteuil. The other roles were all well handled, the singing of the chorus magnificent, the stage management more than adequate and the handling of the performance by Polacco, who was at the conductor's desk, one that speaks volumes for the musical intelligence of that genius of the baton, who, though counting many fine performances in his activities, cannot look back to any more beautiful reading than that he accorded the immortal pages of Verdi's music. It was an evening of rare enjoyment, long to be remembered, and happy indeed were those who heard the performance, as it is but seldom

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IL TROVATORE, DECEMBER 8.

The second performance of *Trovatore* was a big improvement on the first, as orchestra, principals and chorus worked completely in unison and the results were of the highest order. First place this time is given Rosa Raisa who appeared again as Leonora. She was acclaimed all through the evening for her beautiful singing and acting. Crimi once more was a sonorous troubador; Rimini, a very well voiced and dressed Count di Luna, and Louise Homer as Azucena was again much feted. The balance of the cast was adequate and Polacco, in splendid fettle, gave a beautiful reading to the old yet tuneful score.

DIE WALKURE, DECEMBER 9 (MATINEE)

The second performance of *Walkure* brought forth the same excellent cast heard at its first presentation this season and the vast and distinguished audience that subscribes to the Saturday matinees manifested vigorously its contentment and approval by applauding the artists vociferously at the close of each act. Polacco conducted with his customary enthusiasm and musicianship.

MADAME BUTTERFLY, DECEMBER 9 (EVENING)

With Giulio Crimi replacing Angelo Minghetti as Pinkerton and Panizza at the conductor's desk instead of Polacco (who had conducted *Trovatore* the previous evening and *Die Walkure* at the matinee), Puccini's *Butterfly* saw the footlights again with Edith Mason in the title role, Giacomo Rimini as the Consul and Irene Pavloska as Suzuki. This performance was not heard by the writer.

RENE DEVRIES.

MINNEAPOLIS ORCHESTRA MAKES STRIDES UNDER VERBRUGGHEN

Artists' Ensemble in Debut—Thursday Musicales Presents Braslau

Minneapolis, Minn., December 8.—The great strides which the Minneapolis Symphony Orchestra is making under the inspiring and indefatigable leadership of Henri Verbrugghen were most clearly demonstrated in the sixth popular concert on Sunday afternoon, November 26. The orchestra, which had just returned from a short trip—the first one in several years—was in fine shape, and played the same two numbers which had made up the orchestral part of the first Friday night program at the opening of the season. Thus, an easy criterion was provided, and although Weber's *Freischuetz* overture and Tchaikowsky's symphony *Pathetique* had been magnificently played on the first occasion, this second hearing of these numbers showed easily the progress which is being made.

Alfred Megerlin, concertmaster of the orchestra, was the assisting soloist, and for his Minneapolis debut had chosen the Mendelssohn violin concerto, of which he gave a masterly performance. Most enthusiastically received by the audience, he had to add several extra numbers. The management of the orchestra is to be congratulated on having obtained the services of so distinguished an artist as Mr. Megerlin. He is welcome in Minneapolis, and will undoubtedly prove a great acquisition to the musical life of the city.

The fifth symphony concert took place on Friday, December 1. Opening with a spirited performance of Mozart's overture to *The Marriage of Figaro*, it contained a novelty for Minneapolis, Elgar's *Enigma Variations*, and closed with Brahms romantically beautiful second symphony. This the orchestra, under Henri Verbrugghen's compelling baton, played *con amore*, setting forth its almost endless beauties in telling fashion.

Anne Roselle, soprano, was the soloist. She sang Duparc's *L'Invitation au Voyage* and the aria *Oh patria mia* from *Aida*, and made a great popular success with the audience.

The orchestra gave its seventh popular concert on Sunday afternoon, December 3. It opened with Thomas' overture to *Mignon*, and closed, according to the announcement on the program, with "A group of popular compositions." This group, consisting of universal favorites, was truly popular and contained the andante cantabile from string quartet No. 1 by Tchaikowsky, the ballet music from Schubert's *Rosamunde*, Sibelius' *Valse Triste*, the *Praeludium* by Jaernefeldt, Boccherini's minuet for string orchestra, and Grainger's *Shepherd's Hey*.

Engelbert Roentgen, solo cellist and assistant conductor of the orchestra, was the soloist, and played to the great delight of the audience a concerto by his father, Julius Roentgen, the well-known Dutch composer and director of the Conservatory of Music in Amsterdam, Holland.

The second young people's concert took place on Wednesday afternoon, December 6. In the first of these concerts Henri Verbrugghen had begun the analysis of the strings in the orchestra with special emphasis on the viola. This concert was built around the significance of the lower strings, and was illustrated first by Stradella's church air, arranged for three cellos and played by Engelbert Roentgen, Gaston Dubois and Christian Erck, and by Kukla's *Serenade* for violin and double bass with orchestra, played by Alfred Megerlin and Frank Kuchynka. Henri Verbrugghen, introducing Mr. Kuchynka to the audience, characterized him as one of the world's foremost artists on his instrument, and rightly so. For what he did with his double bass was simply astonishing, yet never traversing the bounds of music and good taste. Enthusiastically recalled by the audience, the two artists played a composition for violin and double bass without accompaniment. The rest of the program consisted of the Meistersinger overture, the two middle movements of Mozart's *Jupiter* symphony, and Verbrugghen's *Fastasia* on British sea songs, all prefaced with appropriate and illuminating remarks by Mr. Verbrugghen.

MINNEAPOLIS ARTISTS' ENSEMBLE.

Eleven of the principal members of the Minneapolis Symphony Orchestra united themselves into the Minneapolis Artists' Ensemble, with H. C. Woempner as director. This new organization, every member of which is an artist on his instrument, some of them of international fame, made its debut on November 27. If ever a new musical venture here deserved recognition and support, the Minneapolis Artists' Ensemble does so in a superlative

degree. With the instruments represented in this group it is possible to bring to performance some priceless treasures of music which otherwise never would have a hearing. It is a well known fact that the great masters have given to the world some of their finest inspirations in their chamber music, but outside of the usual string and piano combinations these musical treasures are seldom heard, simply for the lack of artists to play them. The personnel of the ensemble consists of Alfred Megerlin and E. J. Shadwick, violins; Paul Lemay, viola; Engelbert Roentgen, violoncello; Frank Kuchynka, double bass; H. C. Woempner, flute; Alexander Duvoir, oboe; P. J. Sperzel, clarinet; Syd Cunningham, bassoon; Robert K. Minsel, French horn, and Henry J. Williams, harp. The most interesting and delightful program included Spohr's *Nonetto* in F major, op. 31, for violin, viola, cello, double bass, flute, oboe, clarinet, bassoon and French horn; The Londonderry Air (Bridge) for two violins, viola and cello; Doppler's nocturne, op. 19, for flute, violin, cello and harp; Pierne's *pastorale*, op. 14, for flute, oboe, clarinet, bassoon and French horn; Pfeiffer's *musette*, for oboe, clarinet and bassoon; Grainger's *Mock Morris* and *Molly on the Shore*, for harp, two violins, viola, cello, double bass, flute, oboe, clarinet, bassoon and French horn.

THE THURSDAY MUSICALS PRESENTS SOPHIE BRASLAU.

The members of the Thursday Musicales deserve a vote of thanks for giving Minneapolitans another opportunity of hearing that delightful singer and fine artist, Sophie Braslau, on December 5. Equally at home in Italian, German, French, English, Russian and Yiddish, her diction was a noteworthy feature of the recital. She had excellent support and sympathetic collaboration from her accompanist, Ethel Cave-Cole.

G. S.

Bonnet Sails Soon

Joseph Bonnet has completed an extensive concert tour in England, where he was received with tremendous enthusiasm both by the press and the public.

Following his return to Paris, a tour of the French Provinces was made extending as far as Strasbourg and then into Belgium where he played at several festival performances in honor of the centenary of César Franck. A series of recitals was given in the Palais du Trocadero, Paris, and as soloist with the Lamoureux Orchestra.

Mr. Bonnet sails for America December 30 for his American tour of organ concerts.

JEANNETTE VREELAND

SOPRANO

with

The Boston Symphony Orchestra

DECEMBER 31, 1922



Photo by Edwin F. Townsend

Exclusive Management: Walter Anderson

1452 Broadway, New York

THE ORGAN RECITAL AND ITS DEVELOPMENT

(Continued from page 7)

chosen for a recital. For instance: Bach, Handel, Mendelssohn, Franck, Guilmant, Dubois, Saint-Saëns, Widor, Bonnet, Vierne, Liszt, Rheinberger and Gigout are among the most popular to choose from. Another idea is to devote a program each to the music of different countries—France, Germany, England, Italy, Spain, Belgium or America.

As an innovation Eugène Gigout (who succeeded Guilmant as teacher of the organ at the Paris Conservatory), several years ago arranged for a special Mass every Sunday during the winter at noon, at the Church of St. Augustin, where he has been organist. The priest reads the Mass quietly and during the time Monsieur Gigout plays an organ recital consisting of selected numbers, concluding with an improvisation, for which he is justly famous. He usually improvises on a short subject, sometimes only three notes in length but in a way to hold his hearers in rapt attention by the scholarly treatment of his subject, and brilliance of his execution. Joseph Bonnet some time since instituted at the Church of St. Eustace, Paris, where he officiates at the grand organ, a Sunday morning Mass of a similar character. Bonnet has been so successful that the historic church has been filled with the élite of Paris to hear his wonderful playing, and the streets impassable with automobiles. The crowds have been so large that the priests of other parishes have complained to their parishoners regarding their absence from their own service!

The Abendmusiken on the five Sundays before Christmas, founded by Buxtehude in Lubeck (1673), the forerunner of Bach, who walked from Leipzig on foot in order to attend, are still another form of Sunday recitals. Then again, the Musikalische Concerte, in Leipzig, founded by Bach, and continued for years with unqualified success, should be mentioned.

It must not be overlooked that we have composers of sterling merit right here in America. Recitals by your native writers should be given with frequency as has already been done and successfully so. All honor to the splendid showing made by American composers. The surest way of progress in organ composition is to encourage the native composer by playing his works. Give the American a chance and he will make good.

The giving of free recitals should not be encouraged.

After years of patient study and persistent hard work, why should there be no reward for the success attained. A municipal organist receives a stipend annually even though the audience is admitted free of charge. In all other cases the organist who gives his best efforts without money or price should not be obliged to continue doing so. The organ recital should hold its own just the same as those given on any other instrument. Do Paderewski, Kreisler, Hofmann, Gahrilowitsch, Heifetz, Spalding, Elman, Rachmaninoff or other great artists, offer their recitals to the public? Not at all, otherwise they could not continue in their profession. The organ will take its place in the same class as other instruments just as soon as free recitals are dispensed with.

"THE LAST WORD"

It is gratifying that women recitalists are coming into high favor. This has been demonstrated over and over again. The character of their playing and the high musicianship maintained are equal to the best. All honor to the American women who have gained this enviable place in the organ world.

Cultivate the art of improvisation. It must be studied at an early age. Guilmant devoted twenty years to the subject before he considered himself sufficiently proficient.

Neither Lemmens, with whom he studied, nor his father, a noted organist at Boulogne-sur-mer, could equal him. It is not only a valuable acquisition in recital work, but also must be utilized frequently in the general routine of every organist.

The advance in organ building during recent years has been a potent factor in creating marvelous tonal effects hitherto impossible. It has opened up a way permitting an interpretation of the great masterpieces of the greatest value and importance. The modern organ is a marvel and wonder of the age. What would the great Johann Sebastian think if he could come to life and hear a recital of his compositions played on a modern, up-to-date instrument? If we could be here a hundred years hence, undoubtedly we would be equally astonished!

To-day there is a tremendous trend for an advance in organ-playing. It is contagious. Organists are in demand as never before. Only a comparatively few years ago a number of recognized recitalists could easily be counted. Their numbers are increasing so rapidly that it makes one look on with pride in the realization of what has been accomplished in such a short period of time, and contemplate what the future will bring forth. It is said, "The soul of the organ is the organist." May he always prove worthy of his calling.

Frederic Dixon of the Remarkable Hands

Frederic Dixon, he of the remarkable hands, deserves a special word of comment on his interest—not merely theoretical but practical—in espousing the cause of the American composer. He has definitely announced that he will play a group of American compositions on each and every recital program. This interest in the American is particularly commendable in the young pianist, who, it might seem, should be influenced by the foreign, on account of his conglomerate ancestral heritage. He is a strange mixture of bloods, his forbears being Bohemian, Scotch and Irish.

An interesting feature of Mr. Dixon's work was revealed the other day. The young pianist is almost completely self taught. With the exception of six months' work with Rafael Joseffy and but ten lessons with Fannie Bloomfield Zeisler, Frederic Dixon has forged his way through to the front ranks among the younger pianists by analyzing his faults, admitting them, working them out, finding new methods of helpful construction and then assimilating them.

"It's a case of looking into a mirror and seeing—and then admitting what's wrong," he says. "Of course a teacher helps very much and possibly quicker than you help yourself, but there's nothing like working things out alone. The victory, after overcoming seemingly unsurmountable difficulties, is great and you don't have to share it with any one, or say 'Maestro you're wonderful!'"

"Of course it's a matter of temperament too. Some pianists have to have the inspiration or the stimulus from without and get much more knowledge that way. Personally, I get more from within. Besides I prefer it. I like the battle within, the investigation, the discovery, the myriad things that your mind and soul tell you. And then, I want to play my way, not their way. Often when I want to learn what others think of my way, I go to hear some great man, Hofmann or Rachmaninoff, and listen to them. They at least give me the practical verdict on my work, which is better than the theoretical one of the pedagogue. That is better, because as performers they have to 'put it over.' It's the man that projects the message that knows!"

G. D.

"High Class Criticism on the Dailies"

[This is an extract from an article which appeared in the Atlantic Monthly of October, 1922, written by Edward W. Bok and entitled "Well, I Did N't Know That!"—The Editor.]

"He went on, too, did this man of musical knowledge—and, forget it not, he writes musical criticisms for one of the representative newspapers!—I didn't know the Dutch were Musical."

"No?" I queried. "William J. Henderson says in his History of Music, you know, that they were the founders of the modern school of music."

"The founders? The Dutch?"

"Well, who invented the canon in music, and brought counterpoint to perfection, if it was not Okeghem in 1470? Who invented the madrigal form of music, if not the Dutch? You forget that, in the fifteenth and sixteenth centuries, there was a Netherlands school of music that, for over two hundred years, furnished the world with music and singers and composers. It was two men of this Netherlands school who went to Naples and founded the first musical conservatory—the first, not only in Italy, but in the world—and from that institution sprang the Italian school of music. The same was true of Venice, where another member of the Netherlands school started a conservatory. Then came the school of Rome, which is acknowledged to owe its existence to the influence of the Netherlands school. The Dutch were in every way the forerunners of what we today call the school of secular music, but which, in those days, was confined to religious purposes. That would prove, would it not, that the Dutch were musical? And that they still are musical is shown by the large number of native Netherlands in American orchestras, and the fact that nine out of ten of the great cellists today are of Dutch birth."

Patton Debuts With U. S. Opera Company

On November 23, Fred Patton made his debut on tour with the United States Opera Company in Reading, Pa., singing Wotan in Die Walküre, and scored one of the outstanding triumphs of the performance. "Fred Patton, as the fierce and fiery Wotan, rose to great heights in his work," was the verdict in short of the News-Times of that city.

On the day previous, November 22, Mr. Patton appeared as soloist with the New York Oratorio Society in the first performance in New York of Gallico's The Apocalypse, at Carnegie Hall. "Of the men, Fred Patton boomed out the opening quotation of the oratorio with fine fullness," said the New York Tribune in summing up the merits of his performance; while the Times declared that he "Delivered the bass part of the Narrator impressively" and the Globe that he "gave an excellent dramatic interpretation of his role."

Jeanne de Mare Giving Musical Talks

Jeanne de Mare, lecturer-pianist, is giving a series of musical talks in French and English on Tuesday afternoons, in New York, assisted by John Barclay, baritone; Frederick Bristol, pianist; Eva Gauthier, soprano; Barbara Maurel, mezzo soprano, and Margaret Nikoloric, pianist. The first musical talk in French was given at the home of Mrs. Dunlevy Milbank, 1026 Fifth avenue, and the second was presented on December 12 at the home of Mrs. Edgar Rickard, 55 East Seventy-seventh street. The dates for the three musical talks in English will be as follows: January 9, at the home of Mrs. Joseph B. Thomas; January 16, at the home of Mrs. Fenton B. Turk, 14 East Fifty-third street; January 23, at the home of Mrs. William Ives Washburn, Jr., 141 East Nineteenth street.

Krebs Participates at Numerous Affairs

Stanley Walter Krebs, composer-pianist, appeared on Election night before the University Forum of America, playing the accompaniment to his "America, We Live for Thee," sung by Signe Hagen. On November 12 both artists took part in "the service of symbolic worship" at St. Marks-in-the-Bouwerie, Mr. Krebs playing all the accompaniments for Mme. Hagen. The leaflet issued by this church says of him: Mr. Krebs is more than pianist; as composer, he has made a distinct and not inconsiderable contribution to American music; and in a patriotic way, enjoys the distinction of having had his Bugle Call accepted by the Red Cross as its national and international summons."

Rumsey Soloist With City Symphony

Ellen Rumsey, contralto, who scored a series of successes as soloist with the St. Louis Symphony Orchestra on its five weeks' spring tour last season, has been engaged as soloist with the City Symphony Orchestra of New York for one of its series of symphony concerts to be given at the Manhattan Opera House on Sunday, January 28.

Gigli Is Made Captain of Police

Beniamino Gigli, tenor of the Metropolitan Opera Company, is now Honorary Captain of the Police of New York. In conferring this honor upon Gigli, Commissioner Enright said that the Police Department was glad to have the opportunity of expressing its appreciation of Gigli's splendid services.

"An admirable artist possessing a beautiful voice which he used with musical intelligence."—Harrisburg Patriot.

Frederick Gunster

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Harvard

**"A SINGER
WORTH LISTENING TO
AND ONE WHOM STUDENTS
COULD HEAR TO THEIR ADVANTAGE."**

Philadelphia Bulletin, November 8th.

**"There is a Thoroughly Satisfying Quality
in Miss Harvard's Vocal Art. In the Lyric
Field She Has Achieved a Place in the Sun."**

New York Mail, November 3rd.

NEW YORK and PHILADELPHIA

Aeolian Hall, November 2nd, 1922

HERALD:

Miss Harvard did some finely sustained work in airs by Bach and Mozart and she was delightfully at home in two old Welsh songs. She showed to advantage her fine voice and dramatic ability.

THE TRIBUNE:

That Sue Harvard could sing was obvious from her recital at Aeolian Hall. Her notes of medium strength or soft had a delightful clearness, subtly shaded, especially passages fading into silence. She showed versatility in expression and diction.

THE TIMES:

A soprano in youthful prime. A voice of brilliant quality commanding varied effects. A large audience found much to enjoy in what Miss Harvard offered of such volume and variety.

THE TELEGRAM:

She possesses a beautiful voice and in a wide variety of styles she showed proficiency. In addition to her vocal skill and beauty of voice Miss Harvard has a charm of manner and personality.

BROOKLYN EAGLE:

Miss Harvard's program was an exacting one. Though a lyric soprano, she puts forth a strong dramatic interpretation. Bach's "Liebster Herr Jesu" was given with fine reverence. Her French songs were exquisitely interpreted. "Gute Nacht" was a beautiful bit of Lieder singing and Hummel's "Hallelujah" left a feeling of something big and glorious with the audience.

Witherspoon Hall, November 7th, 1922

MORNING LEDGER:

What was in every respect an exemplary and most admirable song recital was given by Sue Harvard at Witherspoon Hall. In her opening arias of Bach and Mozart she gave proof of intellectual force. In fine old Welsh songs and a group of French she produced a tapering decrescendo, a delicate pianissimo and sustained pellucid high tones with an intellectual approach and an executive technic that gave keenest satisfaction to critical and uncritical listeners. Miss Harvard has a way of singing directly to and for her audience that is most taking.

BULLETIN:

Miss Harvard is a singer worth listening to and one whom young students of the vocal art could hear to their advantage.

Her voice is a soprano of purity and flexibility. It has sympathy and emotional appeal. There is real satisfaction in hearing a voice so clear, with so much vibrant bell-like quality propelled with an entire absence of tremolo.

RECORD:

With a charming voice highly cultivated, Miss Harvard has acquired an art of song that is musically finished and delightful. Her interpretations are perfect. Her technic enables her to turn her entire attention to each song. The result is an individuality of style and an appeal of expression rarely combined in one singer.

INQUIRER:

Miss Harvard's personal charm had its share in captivating her hearers, but the artistic skill and sincerity she displayed were of more consequence. Her use of her vocal resources was marked with ease and subtlety, and she revealed a keen understanding.

ETHEL WATSON USHER, Accompanist

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FOREIGN NEWS IN BRIEF

MORE RUSSIANS HEADED THIS WAY.

Berlin, November 11.—The Russian Ballet of Boris Romanoff, now appearing at the Russian Romantic Theater here, will, it is said, tour the chief cities of Europe and America the early part of 1923. Q.

STRAUSS IN LETTLAND.

Berlin, November 11.—It has just been announced that the opera Salome, by Richard Strauss, will be given in the Lettish language for the first time, in January, 1923. The translation was made by Robert Egle, and the performance will take place in the Lettland National Opera, Riga. It is further announced that the same composer's Rosenkavalier will be given in the Italian language, at the Teatro Regio in Turin, also in January.

MORE REMINISCENCES.

Berlin, November 10.—Siegfried Wagner has just completed a book of reminiscences which contains interesting material relating to Richard Wagner and his intimate circle. Q.

GERMAN CONDUCTOR FOR RUSSIA.

Leipzig, November 10.—Hermann Scherchen, the new conductor of the Museum Society in Frankfurt-am-Main, will be the guest conductor of the Augusteum concert in Rome on January 7. In March he will conduct the concerts of the Society for Russian Music, formerly the Imperial Society for Russian Music, being the first foreigner to be so engaged since the war. Concerts will be given in Petrograd, Moscow and Kiev. Dr. A.

INTERESTING PREMIERES AT MILAN.

Milan, November 5.—The first performance of Debora et Jael to be given at the Scala Theater here, has now been fixed for December 12. In addition to the list previously given of performances at the Scala during the season, there should be added a choreographic scene, Malira, by Riccardo Pick-Mangiagalli, which is shortly to be completed. G. G.

WOLF-FERRARI WRITING BIRD OPERA.

Leipzig, November 15.—Ermanno Wolf-Ferrari is writing a new opera, entitled Prince Colibri, in which the principal roles are birds. Q.

GERMANY TO STOP EXPORT OF USED PIANOS.

Berlin, November 11.—The Organization of German Music Teachers announces that through the efforts of the German National Society of Artists and Music Teachers, the government is about to prohibit the exportation of used pianos. The high prices offered for such instruments having tempted many families to sell, it is claimed that as a result teachers are losing many pupils and the government is at the same time losing its share of the taxes due to the reduced income of the teachers. Q.

TURIN PREFERS ITS OLD "BARBER."

Turin, November 8.—A new version of The Barber of Seville has been produced at the Theatre Balbo de Turin, after the comedy by Beaumarchais and with music by Leopold Cassone. The new "Barber" is not a success, the public feeling that it prefers Rossini's music. G. G.

FAMOUS HUNGARIAN PIANO TEACHER CELEBRATES SIXTIETH BIRTHDAY.

Budapest, November 5.—Prof. Stephan Thoman, a pupil of Liszt and the teacher of Béla Bartók, Dohnanyi and many other famous pianists, was yesterday visited and feted by numerous pupils and friends on the occasion of his sixtieth birthday. Z. K.

AMERICAN VIOLINIST HAS GREAT SUCCESS IN MUNICH.

Munich, November 15.—Ise Niemack, a young American violinist, has had a remarkable success on her first appearance in Munich. She mastered a widely varied program

containing works such as Paganini's D major concerto and Zarzky's Mazurka with unusual skill, and exhibited a surprising amount of tone based on warm musical feeling. The final impression was that of decided talent on the upward stride. A. N.

RUTH DRAPER SCORES EUROPEAN SUCCESSES.

London, November 21.—Ruth Draper, who completely filled Wigmore Hall on the occasion of her farewell recital here, has just left London for Madrid, where she is giving four performances the end of November. She is then going on to Rome, en route for America where she is planning to give an extended tour. G. C.

LONDON BUSINESS MEN HAVE MUSIC FESTIVAL.

London, November 20.—A city business men's music festival was held in London last week at St. Michael's Cornhill, one of the busiest thoroughfares in the city. Daily organ recitals were given at midday in addition to miscellaneous concerts each evening at six o'clock. The St. Michael's singers, a body of city men and women workers, took an important part in the festival, for which the music ranged from Byrd and Bach to Parry and Holst. G. C.

GERMAN PUBLISHERS TO HOLD EXHIBITION AT MUNICH.

Munich, November 14.—A number of leading German and Austrian music publishers are preparing to hold a big exhibition during the month of December in the rooms of the Bayerischer Hof Munich, to show their main output in modern music. Special attention will be given to the modern "lied" and chamber music. In connection with this exhibition a series of lectures and concerts will be held, the latter for the purpose of giving a practical demonstration of the works on exhibition, in which leading artists will take part. A. N.

Mengelberg at Hamburg Festival

Hamburg, Germany, November 1.—Conductor Willem Mengelberg and his Koncertgebouw Orchestra from Amsterdam were the principal features of a musical festival recently held in this city, at which the Dutch conductor introduced a number of modern works from foreign countries that had not before been heard here. Perhaps the strongest impression was made by Ravel's La Valse. Another work that appeared to please the public was Gioacchino Götica by Cornelis Doppe, the second conductor of the Koncertgebouw Orchestra. Other large works on the three days' programs were Mahler's Das Lied von der Erde, Strauss' Heldenleben, Tschaiakowsky's Symphonie Pathétique, and Debussy's Afternoon of a Faun. The three concerts attracted great and enthusiastic crowds, and the usual social festivities took place in connection with the visit.

Thirteen Orchestra Dates for Samaroff

When Olga Samaroff appears in New York on December 19 with the Philadelphia Orchestra under Leopold Stokowski, she will make her thirteenth appearance as soloist with orchestra since the beginning of the present season. Mme. Samaroff has played three times with the Detroit Symphony Orchestra under Ossip Gabrilowitsch, twice with the Philadelphia Orchestra under Leopold Stokowski; twice with the St. Louis Symphony Orchestra under Rudolph Ganz, four times with the Boston Symphony Orchestra under Pierre Monteux, and once with the Philharmonic Society of Philadelphia under Josef Pasternack. In 1923 Mme. Samaroff will be heard again with the Boston Symphony Orchestra, with the Philharmonic Orchestra and at a Metropolitan Opera House Sunday night concert.

May Peterson Receives Many Recalls at Apollo Concert

When May Peterson sang for the Apollo Club, of Brooklyn, recently, she scored another one of her unique successes in three groups of songs. The Daily Eagle said in part: "Miss Peterson had a most gracious manner and a rare human touch in her performance. She was especially endorsed when she took the accompaniment herself of Comin' Thru the Rye. Another old song that brought merited applause was Carry Me Back to Old Virginny."

Miura Interviewed in Boston

The following appeared in the Boston Evening Telegram recently:

I wonder where there can be found a more charming bit of femininity than Tamaki Miura?

This dainty, demure little creature who is the only Japanese prima donna in the world, is the very essence of sweet and lovely womanhood and what a relief to talk to her, utterly unconscious of her charm and gifts, after coming in contact with so many artists of the "Me and God" type.

Winsome little Tamaki made her debut in London in 1914 as joint artist with Patti, when that famous singer made her farewell appearance in that city. Before an audience of 25,000 Mme. Miura opened her mouth and sang, sang as never before. She had never heard anyone else sing before, with the exception of the daughter of the Netherlands Ambassador to Japan, who was her intimate and teacher and as she put it "afraid" was not in me." Too bad for some of our own singers that "afraid" is not in them.

When she had finished singing the great Patti took her into her arms and kissed her. . . . Patti retiring, Miura arrived.

"From that time on," says Tamaki, "I have never been out of an engagement. Madame Butterfly? Yes, it is my favorite role. In Japan, though, the first part I ever sang was Santuzza in Cavalleria Rusticana. The woman who sang Lola was an Italian; when I think of it now, what a funny combination we were."

Mme. Miura gives full credit to Sir Henry Wood, the celebrated English artist, for her first appearance and her present success. From Japan she went to Berlin to study, then the war broke out and she left hurriedly for England. Once in London she wrote to Sir Henry and asked for an interview. "I am a Japanese girl," she wrote, "I think I have a voice . . . will you hear me sing?" No answer, but determined Tamaki wrote again: . . . the same letter, this time no reply and Tamaki was heartbroken. "I decided to write for the third time, then if no reply came to give up, for I was rapidly getting out of funds and had to find work. So for the third time I wrote, adding that I had sung at the Academy of Music in Tokio, before the Prince Consort . . . a Hohenzollern prince and other members of the nobility. This time a reply came telling me to come to Queen's Hall, with an accompanist. Accompanist! Alas I had none, but to Queen's Hall I went and sang, quite alone, with the result that I was engaged for the Patti concert and the rest you know."

I have had to tell this story in my own way, for it is impossible to duplicate Tamaki's quaint eastern accent on paper, but to the American girls who desire to become singers, let this "lucky little Japanese girl" be a lesson for you. Alone, thousands of miles away from her own people, who has fought single handed without any aid or encouragement but her splendid voice. And if Tamaki can do this . . . so can you!

Peterson Charms Allentown, Pa.

Allentown, Pa., November 24.—Last evening a joint recital was given here at the Lyric Theater by May Peterson, soprano of the Metropolitan Opera Company, and Salvatore De Stefano, harpist. Miss Peterson delighted her hearers with two groups of songs, well selected and ranging from French and Norwegian to English songs. Her encores were Mr. Robin, Peppa's Song, Comin' Thru the Rye, Carry Me Back to Old Virginny, Land of the Sky-Blue Water and By the Waters of Minnetonka.

According to the Chronicle and News and Evening Item: "Miss Peterson in addition to having a beautiful lyric voice, also possesses a charming personality and has the happy faculty of introducing her different selections in a neat little address." The Morning Call was none the less enthusiastic: "Miss Peterson, whose many phonograph records have won for her an enviable place beside the American fireside, has a winsome and surprising manner, a most charming stage presence, that endeared her to the memory of all who heard her. . . . The sweetness of her tones, clear as a bell and controlled with most pleasing effect in her intimate home songs of the American people, left nothing to be desired in the way of vocal entertainment." K. M.

Casella Due Here Next Week

The Cleveland Orchestra has been added to the list of orchestral engagements for Alfredo Casella, who will arrive in New York for his second tour toward the end of January. Mr. Casella is booked also with the Boston, Chicago, Cincinnati, and New York Philharmonic orchestras. On February 20, he will give his first New York recital of the season in Aeolian Hall.

Newark Festival Announces Artists

The Newark Festival will be held this season on April 25-26-27. C. Mortimer Wiske has secured Claudia Muzio as the leading artist for the first concert, Paderewski for the second, and Jascha Heifetz for the third.

Suzanne Keener

Coloratura Soprano of the Metropolitan Opera Company

MAURICE HALPERSON, one of the ablest and most exacting New York music critics, after hearing Miss Keener at the Metropolitan Opera House on the evening of November 26 wrote the following opinion:

"The public's efforts to break the ironclad 'no encore' rule were never as frantic as after Miss Suzanne Keener had sung the 'Caro Nome' aria from Verdi's 'Rigoletto' IN A MOST BRILLIANT MANNER. The singer had to appear time and again before the audience. Miss Keener, a charming personality, POSSESSES AN EXPRESSIVE HIGH COLORATURA SOPRANO VOICE, WHICH IS SPLENDIDLY TRAINED AND USED WITH EXQUISITE TASTE AND EFFECT. Her art of bel canto and coloratura which invited high praise already last year, MUST NOW BE CONSIDERED EXTRAORDINARY. There can be no doubt that the young singer has a brilliant career before her."

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Dr. Fery Lulek, notable singer and teacher, is now on the permanent faculty of the Chicago Musical College. The brilliant success of Dr. Lulek on the concert stage and in the studio is well known to the musical public. As a vocal instructor this eminent artist makes a specialty of perfect voice production, and the great and ever-increasing demand for his students by managers of opera and concert, choir directors, etc., is the result of the admirable work which they have accomplished under his tuition.

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Mlle. Brard, Noted Pianist, Analyzed

Everybody knows a real musical genius when he hears one, but not everybody can tell when he sees one. Some artists are interested mostly in their own opinion of themselves, but Magdeleine Brard, a rising star on the pianistic horizon, carries her French practicality into all that she does.

She welcomed an invitation recently to be a "subject" in one of the clinics of the Cleveland School of Character Diagnosis, an institution where business and professional men meet and analyze human character and ability. The head of the school made the diagnosis before the class and pronounced Mlle. Brard's development of the specific faculty of music the largest he had ever seen in a woman and equal to the greatest in men. He said that the faculty of music is not enough to make a great artist, however, but that there must be a number of supporting faculties in order to make possible an adequate musical understanding and a genius in physical expression.

After a careful study of the balance of Mlle. Brard's abilities, he announced that he was unable to discover a single weakness in the faculties which support the expression of music, and undoubtedly the extremely early age at which this young artist has come to full musical stature is due to the fact that she had absolutely no handicaps to overcome. It was simply a matter of a definite amount of study and practice to acquire the technique of the piano and musical expression, and the heights which many struggle toward for years were attained as naturally as stepping into a limousine.

For the benefit of young musicians and those who guide their destinies, the management of the Cleveland School of Character Diagnosis has given out a synopsis of the qualities which make a real musician and are found in all those who have succeeded in an important way.

First is the specific faculty of music which is one of the brain centers and includes both the faculty of tune, or melody and harmony, and time, or rate and rhythm. Next, which will surprise some, comes the faculty for number; it is absolutely necessary, however, to be able to count almost by instinct and this is also a vital support to the faculty of time. Third is the intuitive faculty; the great musician cannot interpret the works of the masters by rule and reason alone, for intuitive feeling and understanding are absolutely necessary in the higher realms. Fourth is imagination; this works closest with intuition and helps to transform feelings into thoughts and expression and it is also a vital element in composition. Manual dexterity and skill comes fifth; it is absolutely necessary but does not lead to greatness without the higher faculties. Next are the capacity for hard, concentrated work and perseverance in spite of obstacles. Finally comes a group which lifts the individual above the level of the ordinary, gives inspiration to accomplishment and "draws" the public; these are faith, hope and love, inward responsiveness and external radiance of personality.

Marie Sidenius Zendt in Demand

No American soprano confining her activities to concert and oratorio is more in demand than Marie Sidenius Zendt. A record of more than seventy-five engagements last season is one that should satisfy almost any artist. The present season promises to be even better.

Mrs. Zendt is so well known and so well liked by her public that her concert season has come to be an all-the-year-round affair—a going concern, as it were—that never stops. During the past summer, for instance, the popular singer tried several times to have a vacation long enough to be worthy of being called that, and yet persistent demands to hear her punctuated even the warm months so that the summer for her failed to be the traditional off season.

With the advent of the radio as a disseminator of music, Mrs. Zendt was one of the first artists to be heard through this democratic medium. Her experience has been that many broadcastings are followed by appreciative messages and eager inquiries regarding engagements. The pure and liquid tones of her voice lend themselves especially well to radio reproduction.

Alfred Cortot a Busy Pianist

Eight concerts within two weeks are scheduled for Alfred Cortot, beginning on December 3, when he appeared as soloist with the Philharmonic Orchestra under Josef Strassky in Brooklyn. On the following day, Mr. Cortot was heard in Ann Arbor, Mich., and on December 8 and 9 he was soloist with the Cincinnati Orchestra under Fritz Reiner. Appearances with the Chicago Symphony Orchestra under Frederick Stock on December 15 and 16 make a total of five orchestral concerts with three different organizations in two weeks for Mr. Cortot. He gave recitals in Akron, O., on December 12, and at Cleveland on December 13.

Goldman Band Makes Victor Records

The December Bulletin of the Victor Company announces two records by the Goldman Band, under the direction of Edwin Franko Goldman, and these will be the first records ever made by this well known and popular organization. The two numbers recorded are The Chimes of Liberty and Sagamore Marches, which have achieved such phenomenal success.

The Goldman Band has built up a large following during the past five years and has made thousands of friends. Dur-

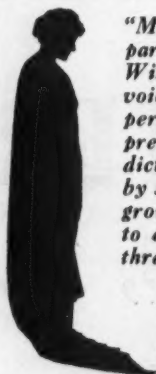
ing the past season almost a million people heard this band play. The new records will make it possible for many of the band's admirers to hear this organization in their own homes during the winter months. The Goldman Band will make more records later and the news that some are now obtainable will undoubtedly be welcomed in many parts of the country.

Maier and Pattison Lost in Air Above Pacific Ocean

Cruising blindly at the rate of ninety miles an hour, two miles up in the air, a dense fog obliterating entirely both land and sea and a final landing near the crest of the Sierra Madre range of mountains was the result of the first air trip of Guy Maier and Lee Pattison, described by the San Francisco Chronicle as "the flying pianists," when they finally reached San Francisco on November 19.

"It's terra firma for us from now on," declared Mr. Maier, willingly relinquishing any claim to the new title. "What happened to us?" said Pattison, repeating the question of the interviewer. "Well, among other things we just grazed a water tower at Tulare and finally landed within half a foot of a cemetery fence. Our most exciting experience was our forced landing on the Grapevine grade of the Sierra Madre mountains. We had started from Rogers' field in Los Angeles at six A. M. and were confident of reaching Crissy field before noon. Almost immediately after rising the fog spread underneath us. Our pilot, who has been flying for the past six years, said it was the worst fog he had ever encountered and fog is one thing that an aviator cannot buck. From the fact that after traveling for five hours at an average of ninety miles an hour, we were only 100 miles from our starting point, we have come to the conclusion that we described an immense circle and took in nearly all of Southern California and part of the Pacific Ocean.

"Imagine a nose-dive from two miles up and we two greenhorns up in the air for the first time," interrupted



"May Peterson was the bright particular star of the evening. With her lovely, crystalline voice, her winning, wholesome personality, her refined interpretative art and her flawless diction, she took the audience by storm, and after her second group, she was only permitted to depart when she had sung three extra numbers."

The Buffalo Express (N. Y.) said the above about May Peterson, soprano of the Metropolitan Opera Co.

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Maier. "After that we flew close to the ground when suddenly the mountain loomed up ahead and we had to land. The plane tipped over and it was 'all hands out and man the pumps' except that there were no pumps. It took the three of us to right the machine, and that done, Pattison and I took our suit cases and started across country. We were soon picked up by a Ford and driven as far as Lebec. There the pilot joined us and we flew to Tulare. It was after we had scraped the side of the water tower and landed in the cemetery that we decided to give up the trip and proceed to San Francisco by train."

Mr. Maier and Mr. Pattison had been soloist on the Saturday evening before with the Philharmonic Orchestra of Los Angeles and were scheduled for a Sunday matinee at the Columbia Theatre, San Francisco. These dates had been arranged some months in advance but a subsequent change in the departure of the Sunset Limited from Los Angeles made it impossible for them to fill both engagements unless some other means of transportation were secured, and the air route was suggested. The accident made it impossible for them to reach San Francisco before Monday and so their first recital there was postponed until November 26.

Meluis to Appear at Jewish Anniversary Concert

A concert to celebrate the tenth anniversary of the Jewish National Workers' Alliance of America, will be held on Saturday evening, January 6, at the Manhattan Opera House. Among those to appear are: Luella Meluis, soprano; Sascha Jacobson, violinist; Vladimir Chaifetz, pianist; Cantor Mordecai Hershman; Joseph Cherniavsky, cellist; Alexander Oumansky and his ballet from the Capitol Theater will also participate.

FROM THE PUBLISHERS

Within the Walls of China, composed by Katherine Allan Lively, a pianist from Houston whose inspiration came after seeing Richard Barthelmess in Broken Blossoms several years ago, had its premiere in New York City at the Strand Theater last week. It was a prologue number for East Is West, the new Norma Talmadge feature. The composition has been accepted for publication by G. Schirmer, Inc., and the orchestration will be released about February 1. The date for the release of the piano arrangement has not been set. Mr. Bratton, of G. Schirmer, Inc., declares that Mrs. Lively's number is "most interesting and should be quite a success."

Although the Chinese Episode has received the commendation of Mrs. Lively's Houston friends each time she has played it there, she determined not to try for its publication until she had met Richard Barthelmess and so get his consent for it to be dedicated to him.

This past summer, while in New York, Mrs. Lively had the good fortune to meet Mr. Barthelmess and get his hearty permission. A short time afterward G. Schirmer, Inc., accepted it. Mrs. Lively's story of meeting the young actor makes interesting reading:

"During a house party at the home of Mrs. Hunter Wilson, formerly of Houston, I was introduced to Mrs. Caroline Barthelmess, mother of Richard. Upon hearing my composition and how I happened to compose it, she at once began negotiations to have me meet her son.

"It was difficult, as he is very busy, but during the week Mrs. Barthelmess took me out to his studio to meet her only son. Our arrival at the studio was an exciting event in itself. We were taken through various scenes that were set, to where Mr. Barthelmess was. I recognized Lillian and Dorothy Gish there. They were beautiful and extremely youthful looking. Mr. Barthelmess came to his mother and then we were introduced. He is just a youth of utter modesty. When he laughs he looks like a boy, for after all he is only twenty-six. An engagement was made to meet in New York the following evening at my studio. I then told the young actor that a publishing house had accepted my Chinese Episode which I wished to dedicate to him, both for orchestra and for piano. It was nearly midnight when Mr. Barthelmess, having just finished his work at the studio, came in, accompanied by his young wife, Mary Hay. I played my number for him. It was a supreme moment for me; as I struck the last note I turned to see how they received it. Enthusiastically they said 'Play it again.' A few nights following Mr. and Mrs. Barthelmess invited a group of their friends to see Broken Blossoms. The pianist, who arranged the score for the Chinese film, played during the evening, and at the close my number was also played." D. H.

Dubinsky Heard From Maine to Florida

S. L. Ross, director of programs for the radio broadcasting station, American Telephone Company, under date of November 23, writes Vladimir Dubinsky (now located in Rochester, N. Y., with the Eastman Theater) in part as follows:

Your playing was enthusiastically received by thousands of radio listeners, and it must be gratifying to you to feel that you have made many new friends. We say this not only because of the impression you made on our studio audience, but particularly because of the many favorable comments we received by letter and telephone. One listener in Pennsylvania said "It was with a great deal of pleasure that we listened to the beautiful cello music by Mr. Dubinsky. He is certainly a marvel." Another, "I cannot begin to tell you how beautiful the cello music by Mr. Dubinsky came through. It was so sweet and soul stirring." (This was from Maine). Another, "The cello music was particularly enjoyed. We hope to hear Mr. Dubinsky play again."

These comments were typical, and Mr. Ross expressed himself as very grateful to this fine cellist, hoping to have him soon again.

Simmions' Pupils in Demand

Louis Simmions, New York vocal teacher, enjoys the distinction of having three of his artist pupils appear as soloists in New York in one week—Bernardo Olshansky, basso, who sang with success at the Capitol Theater during the week commencing November 12; Dorothy Rust Hemenway, soprano, who was soloist at a concert at the Emerson Alumna Club on November 11, and Ruby Leaser, soprano, who sang Sunday evening, November 12, at the Hotel Vanderbilt.

St. Louis K. of C. Choral Club Engages Bryars

Walter Anderson has booked Mildred Bryars, contralto, to appear in St. Louis, January 22, with the K. of C. Choral Club and Gregorian Choir, William Theo. Diebels, musical director. This is of special interest, it being the home city of Miss Bryars, who has not made a public appearance in St. Louis since being established as a New York artist.

Allen McQuhae to Give New York Recital

Allen McQuhae, Irish tenor, who is at present on a concert tour through Kansas and the West, will return to New York long enough to give his next recital at the Town Hall on Monday afternoon, December 18.

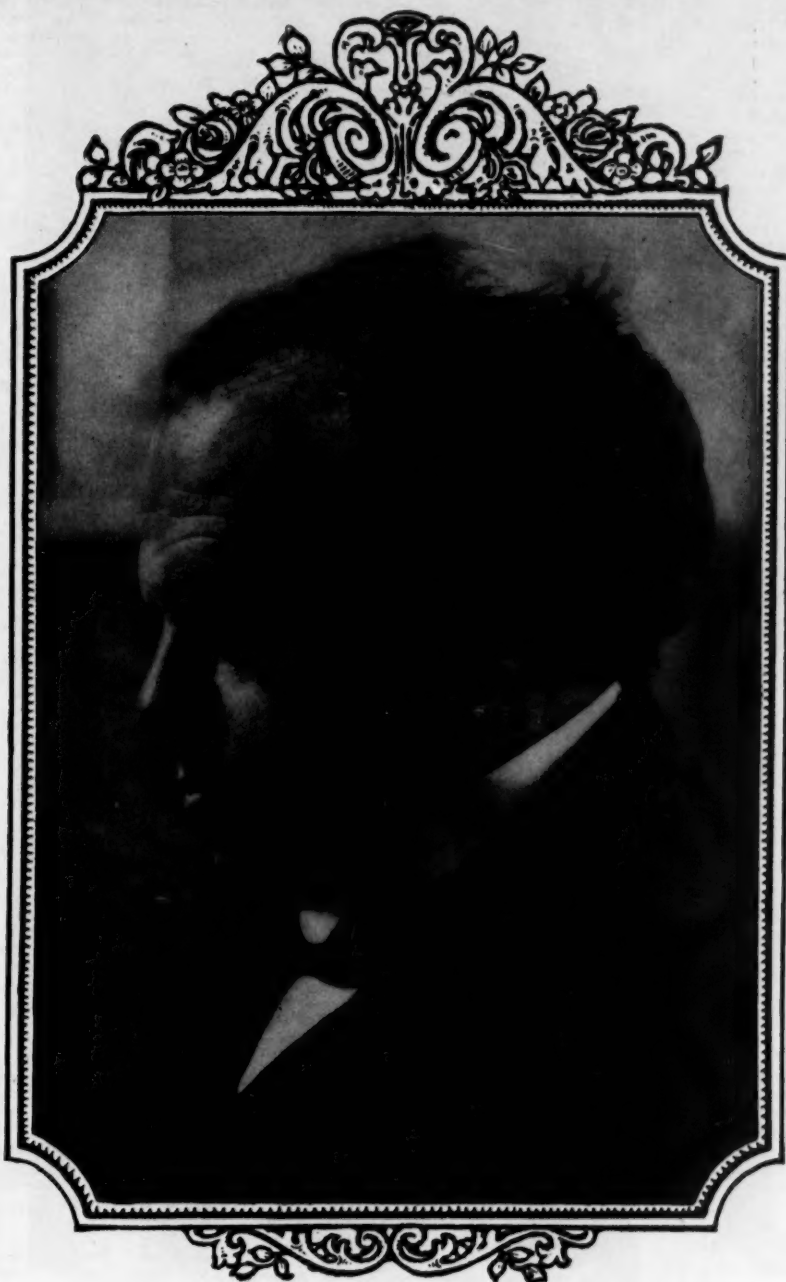


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BERLIN RECITALS

Week of November 5

ALEXANDER GRECHANINOFF.

Alexander Grechaninoff enjoys a considerable reputation in Russia as a song composer. The reasons for his success became evident at a song recital consisting of his own compositions, given in Berlin by Grechaninoff with the assistance of Mme. T. Makuschina. Grechaninoff hits the note which strikes the great mass of amateurs. His music is melodious, full of sentiment—if not sentimentality—and always sufficiently elevated to distinguish it from the cheap and vulgar romance and popular song. On the other hand it hardly ever touches the boundaries of great art. It is confined to the medium range, appeals to the taste of the middle class without offending a more cultivated taste. The children's songs are particularly pretty, and some religious songs have a peculiarly mild and almost sweet sound. A series of Scotch folk songs is treated with charming effect. The only song of the entire program, however, which had real power and bigness is the op. 1, an Ode to the Fatherland, a really inspired song of eminently Russian character in rhythm, harmony and melody, in the manner of Borodin and Moussorgsky. Mme. Makuschina's soprano has brilliancy and strength, though it is deficient in freshness and flexibility. H. L.

IGNATZ FRIEDMAN.

Here is an artist who has earned for himself a place in the pianistic hall of fame. Though he is a great virtuoso in every sense of the word, one could not call him a "lion of the keyboard." In a program devoted solely to the works of Chopin he was eminently a poet, but a thoroughly healthy one—not of the sickly sentimental sort. Of course he takes liberties, which seemed to shock some embryo pianist, but why not? They were never vulgar nor cheap, but always artistic, novel and individual. So again—why not? A. P. Q.

HAROLD HENRY.

Harold Henry, the American pianist, who is residing at present in Paris, gave a recital November 7 at Bechstein Hall. He was at his best in the modern section of his program, for which he seemed to have special artistic affinity. He was also thoroughly effective in the Chopin F minor fantasy and a group of etudes. His program included a number of the shorter piano works by Edward MacDowell, which were received with hearty approval. Mr. Henry made a distinct impression in his Berlin debut. A. P. Q.

EMANUEL FEUERMANN.

Young Emanuel Feuermann's art as a cellist is eminent from every point of view. A flawless technic, great intellectual powers of interpretation, beautiful tone and emotional strength distinguish his playing. His program, however, comprising a Brahms sonata, a Reger suite and smaller pieces aiming at the display of brilliant virtuosity, was not happily selected and somewhat impaired the total effect of the concert. H. L.

EDWARD WEISS.

Edward Weiss, the young American pianist, resident in Berlin, is constantly progressing in the mastery of his art and in reputation. This season he has announced five recitals, the second one of which has just taken place. In the rendering of his master, Busoni's Bach transcriptions and sonatas, Weiss has given proof of unusual pianistic abilities and of a spiritual culture which gives him access to the peculiar and exclusive atmosphere of Busoni's severe and noble music. H. L.

San Francisco Orchestra Honors Gadski

The success being scored by Johanna Gadski, the noted Wagnerian soprano, on her present concert tour through the

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Northwest and on the Coast culminated in an invitation extended by the city officials of San Francisco to this artist to appear as soloist at a special concert of the San Francisco Symphony Orchestra, Alfred Hertz conducting. This remarkable and unusual tribute was the direct result of the reception accorded Mme. Gadski at her recital in that city on November 20 last, when over 6,000 music lovers attended the performance at the Auditorium.

Eldora Stanford a Favorite at the Strand

Eldora Stanford is a young lyric soprano from Texas who has become a great favorite with Strand audiences in New York, Brooklyn, Albany, Buffalo, Worcester and other cities in the East. Her most recent appearance at a Strand Theater was in Schenectady, N. Y., after which she is scheduled for another New York engagement.

The young singer has many complimentary press notices to her credit, after an appearance in Waco the critic of the



Photo by Apeda.

ELDORA STANFORD,
lyric soprano.

Waco News-Tribune stating: "Captivating her hearers from the first moment by the charms of her personality and manner, no less than by the exquisite beauty of her voice and the perfection of her technic, Eldora Stanford sang to an appreciative audience. The Jewel Song from Faust showed the remarkable range of the singer's voice. The number was notable for the soft tones and faultlessly performed trills, and won for the artist prolonged applause. . . . Miss Stanford surprised her audience in the intricate strains and elaborate runs of the Bell Song from Lakme. This selection, more than any other on her program, showed her skill and technic."

Freemantel Pupil in Debut Recital

Showing how fitting and adaptable Frederic Freemantel has made his system of voice production for other voices

besides the tenor, Rosaline M. Reynolds, contralto, devoted just one month to study with Frederic Freemantel before she gave her debut recital in her home city, Geneva, N. Y. Her lesson every day with Mr. Freemantel was a demonstration of what concentrated study will do to any voice. Miss Reynolds has a big, deep, rich contralto voice with some splendid low tones, but before coming to Mr. Freemantel, she was, like a great many other singers, afraid of her high tones. It was not long, however, before she found that her upper F was more easy to sing than her D had been. The peculiar thing about the contralto voice is that the vocal difficulties come in about the same "pitch" as do the tenor troubles. It is these tones, D E F, that are pitfalls to both voices. But Miss Reynolds, with a lesson every day for a month, had her voice in splendid shape by the time of her recital. The Syracuse Telegram, Syracuse, N. Y., spoke very highly of her work and the Geneva (N. Y.) Daily Times of November 4, said:

Rosaline M. Reynolds in making her debut in song recital last evening in Lewis Hall, which was filled to capacity, unquestionably established herself as the possessor of a true contralto voice . . . showing real ability in interpretation and dramatic expression. . . . It was, however, in her masterly interpretation of the aria from the Messiah, He Was Despised, that she convinced her hearers unanimously that, though not twenty years of age, she is a serious artist with a real future; it was that number particularly that won the commendation of Frederic Freemantel of New York City, an eminent vocal coach who was present for the occasion.

Huberman's Successful First Appearance

Making his first New York appearance of the season with the orchestra of the Friends of Music under Artur Bodanzky, Bronislaw Huberman scored a success with his interpretation of Bach's rarely heard A minor concerto for solo violin and strings. The critics found great beauty in Mr. Huberman's playing:

Mr. Huberman gave an excellent performance of the concerto, refined and elevated in style, and developing largely its musical beauty.—Times.

Bach's music must be sung with a steady outflow of tone—like that of Mr. Huberman's violin in obligato and concerto.—Tribune.

Appearing for the first time this season, Mr. Huberman distinguished himself in the concerto.—Max Smith, N. Y. American.

Mr. Huberman played the concerto admirably, especially the slow movement, in which he fully rose to the level of the lovely cantilena of Bach.—Herald.

Mr. Huberman played the solo parts of the concerto admirably. The buoyant opening and winging finale, with the intermediate andante in broad, dignified, yet rather meditative style, all came from under his bow with authoritative color and excellent tone.—World.

Myra Hess Scores in Farewell London Recital

According to a dispatch from the MUSICAL COURIER'S London correspondent, Myra Hess gave her farewell recital in Wigmore Hall, Monday evening, December 11, playing the following compositions: the Mozart sonata in G major, Cesar Franck prelude, chorale and fugue, Albeniz el Puerto, evocation and triana from Iberia, Books 1 and 2, and the Schumann etudes symphoniques, op. 13. The hall was filled with her admirers, who gave her unstinted applause, bouquets—and many recalls.

Additional Florida Date for Schumann Heink

Ernestine Schumann Heink, who will appear in the South after the first of the year, in addition to dates already announced, has been engaged to sing in Orlando, Fla., on January 31 next. In that State alone she will appear in Jacksonville, Miami, Tampa and Pensacola, with many more appearances booked in the States of North Carolina, Alabama, Mississippi and Arkansas on her itinerary.

Martino Artist Returns From Europe

Stephen Sobolewski, baritone, artist pupil of Maestro Alfredo Martino, has returned from a three-year sojourn in Europe, where he sang in France, Switzerland, Czechoslovakia, Poland, Greece and Roumania. His success while abroad was pronounced, especially his appearance in his native Poland. Mr. Sobolewski's voice has gained in volume since his departure from America and it has retained that timbre and evenness which have always been its chief assets.

Siloti, Kochanski and Barrère Recital

December 17

Bach sonatas in the various combinations of duets and trios for piano, violin and flute, will make up the program in which Alexander Siloti, Paul Kochanski, and George Barrère will appear jointly in Aeolian Hall, Sunday afternoon, December 17. The trio in G will be one of the novelties presented.

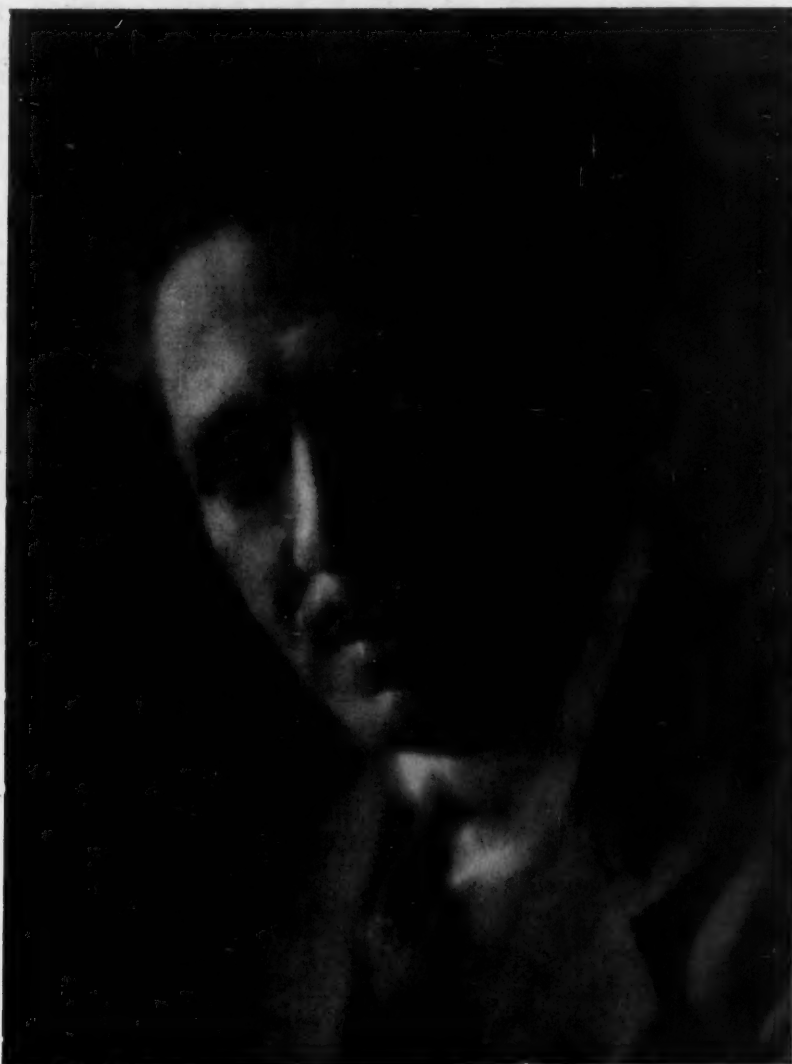


Photo Marcia Stein

THIBAUD

**First New York Recital in Two Years, at Town Hall, December 3rd
Earns Unanimous Approval of the Critics**

New York Times:

"Thibaud returned to a public that had not forgotten him, bringing to ken once more his singular combination of delicacy and dignity, finesse and breadth of style."

New York Tribune:

"Mr. Thibaud's tone is as fine-grained and silky as ever, his bowing as sure and incisive and his phrases as delicately etched."

New York Herald:

"A large audience took evident delight in his program. His playing had that technical finish, charm and elegance of style long associated with his work and which are qualities marking the finest types from the great French school of violinists."

New York American:

"If Thibaud has ever appeared to such advantage in New York as he did yesterday, the memory of one observer at least does not recall the occasion. There was vital warmth in his tone, the spontaneous eloquence of a nature essentially musical. There was vigor as well as breadth in his bowing, and a throbbing verve in his rhythm that set the blood in commotion."

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CUTS OR NO CUTS

By Romualdo Sapio

NOW and then the question comes up whether cuts in the performance of musical works should be tolerated. Opinions are divergent. Looking at the subject from a wide angle, it seems, on first impression, that the mutilation of any work of art is in itself a kind of misdemeanor. If a work is worth performing, why not perform it in its entirety, just as the composer conceived it. What right has the artist to make cuts without notifying the public, and without the consent of the composer, whenever obtainable?

All this sounds quite plausible, but there is another side to consider. Musical works are different from other works of art such as poetry, painting or sculpture, inasmuch as all of these have one single aspect: the representative one. Musical and dramatic compositions have two aspects: one is revealed in the form of printed scores or manuscripts, and the other by the performance. When the work is presented in print or in manuscript the author is supposed to lay bare the fruit of his creative genius to analysis. In this form his work remains always complete and immutable; always open to criticism in its entirety, the author and the reader at all times face to face. But when the musical composition reaches the performance, we are confronted with new factors, which cannot be ignored.

The conditions under which a musical work is performed have a great deal to do with the impression the same makes on the listener. To create the best possible impression must, therefore, be the principal aim in any performance, and this both for the sake of the composer and the performer alike.

There is no use denying the fact that composers often forget the practical side of the performance. The question of receptivity and assimilation on the part of the listener is frequently overlooked, even by the great masters. Over elaboration or excessive length many a time spoil the effect of an otherwise good composition, no matter how beautiful or how well rendered. This happens in works of all kinds, vocal and instrumental, but more frequently in the former, and especially in opera every time that the dramatic situation requires a shorter musical treatment. There are cuts in standard works which have become customary. Experience has shown that those cuts have proved beneficial. The custom should be upheld. But once in a while some over-zealous musical enthusiasts, prompted by well-meaning though unjustified indignation, raise up a cry against cuts, on principle, or on special cases. There are conductors who now and then join in the crusade against cuts. Whenever opportunity permits they restore long portions, usually omitted, and the works thus honored are heralded to the public without "mutilations."

Almost invariably the result is disastrous. At a given moment, a psychological moment, the listener becomes tired and unresponsive. He can absorb no more. The work in question suffers and sooner or later the old cuts are re-established as before.

"Errare humanum est"—but composers err to often in the way of prolixity. History has it, that when Meyerbeer's posthumous opera, "L'Africaine," was first produced at the Opera in Paris, in April 1865, two years after his death, a delay of two weeks occurred between the last dress rehearsal and the first performance. The opera was so long that the rehearsal extended far into the small hours of the night. Those two weeks were employed to cut the opera to a more reasonable length so that it could end before midnight, in compliance with French police regulations. This is one of many instances where composers overlook the question of duration—even composers of such ripe experience as Meyerbeer, at that late period of his theatrical career.

There are cuts which become imperative in order to save a work from oblivion. This kind of musical surgery, being extremely beneficial, deserves commendation. Old fashions and customs which have become obsolete should not survive as parasites in works that possess real merit. The custom of unnecessary repeats in instrumental music is one of them. The endless and meaningless repetitions of long stretches heard already in other keys and with different words, the tiresome succession of chord patterns (cadenzas) at the end of every piece just to round up its finish, and other similar conventionalities in operas of a certain period, are things which need not be perpetuated. It is no compliment to the composer nor kindness to the public to insist on their preservation.

There are cases, however, especially in opera, when the development of the story and the exigencies of the dramatic situation do not admit of any cuts. It happens sometimes that dramatic situations are made obscure or incomprehensible on account of musical cuts which leave out vital portions and details of the story. It is obvious to say that cuts of this sort are to be avoided if the unity and coherence of music and drama are to be maintained. Excessive shaving and trimming in old works, intended to make them appear younger and make them sound more agreeable to modern ears, is another mistake. Works of art represent historical periods, and when too much altered they lose that particular period character which is so charming and interesting for the connoisseur.

Generally speaking, cuts must be accepted as a convenience or a necessity. This should mark the limit of

their acceptability. As for the question of when and how to execute them, the matter should rest entirely with those who undertake the responsibility of using the scissors.

Josiah Zuro Pupil Makes Operatic Debut

News was received in this country a few weeks ago that Emanuel List, artist pupil of Josiah Zuro, had made his debut in grand opera at the Volksoper, Berlin, as Mephisto in Faust. His debut was not made under very favorable circumstances; he sang unheralded and unknown and took his chance with the opera audiences of this great center. After the performance it was realized that another new basso had arrived. The praise and the excellent criticisms which followed this young artist's debut were certainly most flattering and many of the distinguished writers of the local press said in their articles that they thought it was unfair that they had not been notified of the young singer's ability. So instantaneous was his favorable impression that he has been engaged permanently for the opera. It has also been announced that during this month he will create the title role in Boris Godunov, with Weingartner as the conductor. This is certainly a splendid opportunity and most unusual for one beginning his career.

Mr. Zuro introduced the young basso to New York audiences two years ago. He became a permanent member of the staff of the Riesenfeld theaters, where he sang at the Rivoli, Rialto and Criterion. There has been no young singer with Mr. Riesenfeld, who has received so much favorable comment nor so much expected of. It was Mr. Zuro's idea that Mr. List should go to Europe to complete his musical education and have the benefit and

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His voice is trained to the last degree of art and his singing is akin to perfection.

Richmond (Va.) Times Dispatch.

THE L. D. BOGUE CONCERT MANAGEMENT
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routine of being associated with the opera houses of the continent.

Frida Stjerna's Popularity Increasing

At the organization meeting of the Academy of Arts and Sciences of San Antonio, Tex., Frida Stjerna was urged to accept the position as head of the department of music. Miss Stjerna read a paper on Educational and Cultural Value of Good Music, which was enjoyed by an interested audience of over 300. Her teaching time is completely filled for not only does she confine her work to teaching pupils from San Antonio, but also many have enrolled from far distant cities. She is at present coaching a class for the production of Chauve Souris, which is soon to be given at the Jewish Assembly rooms in San Antonio, when two of her artist pupils, Frieda Schroeder and Arra Ashby, will take part.

Raisa and Rimini to Tour to Coast

Raisa and Rimini, after finishing their Chicago Opera season the end of February, will appear in concerts from March until June under the management of R. E. Johnston. This will include a Pacific Coast tour from April 22 to May 15.

Daniel Mayer Day in Los Angeles

Artists under the management of Daniel Mayer had rather a monopoly on musical events in Los Angeles on November 18. In the afternoon, in the Auditorium, Marguerite D'Alvarez, assisted by Lois Maier at the piano, gave a recital as the opening number of the Behymer series of matinee concerts. The contralto was in fine voice and her interesting program, including some novelties in the way of Spanish songs, achieved for her a magnificent success on this her debut. In the evening in the same hall

Guy Maier and Lee Pattison made their second appearance with the Philharmonic Orchestra, Walter H. Rothwell conductor, playing the Mozart concerto for two pianos and winning ten recalls.

Jean Gerardy Honored at Knoxville

Jean Gerardy, cellist, experienced a novel tribute in appreciation of his war record, when he appeared last week in Knoxville, under the auspices of the American Legion. Upon the conclusion of the concerto, Prof. John R. Bender appeared on the stage and presented Mr. Gerardy with a magnificent shower bouquet of geraniums and American Beauty roses. In presenting them, Prof. Bender said:

"Mr. Gerardy, I take extreme pleasure on behalf of the Knoxville Post No. 2 of the American Legion in presenting you with a slight token of our appreciation for the part you have taken in our struggle for freedom and peace. The people of Knoxville appreciate having you with us and we hope that you and your music will come back to us again."

It will be remembered that Mr. Gerardy, who is a Belgian, voluntarily enlisted in the war under the banner of King Albert, and for his distinguished services was decorated Officer of the Order of Leopold.

Artists Entertain Large Audience

A recent afternoon concert in the Colonial rooms of the Hotel McAlpin for the benefit of the Sunshine Club, was given by Grace Stevenson, Ruth Arden and Mercedes Posthauer, before a large audience, under the auspices of Mollie Croucher who supplied the talent which is under her management.

Miss Stevenson, harpist, gave several selections which were heartily received. She produced a sympathetic tone with considerable brilliancy and purity. Ruth Arden, soprano, added to the successful program, rendering a song by Gilberte and an aria from Tosca. Last but not least came Mercedes Posthauer, coloratura soprano, who sang Lo Here the Gentle Lark, Hark, Hark the Lark, The Last Rose of Summer, and Believe Me If All Those Endearing Young Charms, assisted by Grace Stevenson, harpist.

Fifteen Concerts in Month for Matzenauer

Margaret Matzenauer, whose heavy operatic duties have called her from an intensive series of concert engagements, recently completed, in one month, a tour of fifteen engagements, beginning October 1. She gave two concerts in San Francisco, and three in Los Angeles, one being a recital and two being appearances with the Los Angeles Symphony Orchestra, in its first pair of concerts of the orchestral season 1922-23. Mme. Matzenauer also appeared twice in Hartford, Conn., with the Hartford Philharmonic Orchestra. In addition she appeared in recital in Butler, Pa., Youngstown, Ohio, Helena, Mont., Seattle, Wash., Portland, Ore., Salt Lake City, Utah, Oklahoma City, Okla., and Columbus, Ohio.

Evelyn Levin Recital December 16

An interesting violin recital will be that of Evelyn Levin at Carnegie Hall on December 16. The youthful artist is a pupil of Leopold Auer, who considers her one of the most talented pupils he has ever trained. On her program will be the Handel Sonata in D major, the Vieuxtemps Concerto No. 5 in A minor, and compositions by Brahms-Joachim, Grasse, Achron, Sarasate, Chopin-Wilhelmj and Paganini-Auer. Osta Dubranska will be at the piano. Miss Dubranska first won recognition in this country as the accompanist for Prihoda, the Bohemian violinist, on his first American tour the season before last.

Maier Gives Children's Concert in Honolulu

Guy Maier, whose enchanting piano "Concerts for Young People," are familiar to American concert goers, gave one of his inimitable programs in the new Hawaii Theater at Honolulu on October 12. Among the list of patrons were Governor Farrington, the Japanese Consul at Honolulu, Major-General Summerall and Admiral Simpson, commanding officer of Hawaii, and a long list of other persons prominent in the political, musical and social life of "America's Island City."

Gigli Sings at Sing Sing

Beniamino Gigli, on Thanksgiving afternoon, sang for the inmates of Sing Sing. He felt it would make him very happy if he could brighten the Thanksgiving Day of the prisoners, and it is his desire to sing this season for a few worthy charities.

Church Positions for Daniel Artists

Ruth Peter, artist pupil of Edna Bishop Daniel, is soprano soloist at the Covenant Choir Church, Washington, D. C. Cleo Scanland, another Daniel artist, is contralto at Mt. Pleasant Congregational Church, Washington.

Israel Vichnin Plays in Philadelphia

Israel Vichnin, the eighteen year old pianist of Philadelphia, gave a recital on November 20 in the foyer of the Academy of Music, Philadelphia, before a very large and very enthusiastic audience.

BONCI

Says:

"In examining a student's voice and finding it at fault, I always suggest to him to consult MADAME VALERI."

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Oct. 11, '22—Madison, Wis.	Oct. 23, '22—Denver
Oct. 13, '22—Richmond, Va.	Oct. 25, '22—Casper, Wyo.
Oct. 15, '22—Toledo, Ohio	Oct. 27, '22—Boulder, Col.
Oct. 17, '22—Louisville, Ky.	Oct. 31, '22—Springfield, Mass.
Oct. 18, '22—Dayton, Ohio	Nov. 2, '22—Ridgewood, N. J.
Oct. 20, '22—Tulsa, Okla.	Nov. 7, '22—New York City

A UNANIMOUS VERDICT DETROIT

"Mr. Chamlee is a beautiful specimen of the romantic tenor. Listening to his aria from 'La Boheme' and his share in the duets from Carmen and Butterfly fairly ravished the ear."—Ralph Holmes in *Detroit Times*.

"Some in the audience last evening had heard Chamlee in opera here when he came with the Scotti organization, and he was a real favorite at the May festival in Ann Arbor. But Chamlee is a student and each time he comes his art is ripier and richer."—Charlotte Tarsney in *Detroit Free Press*.

"Last spring Chamlee ran away with the honors at Michigan's May festival. Now he embarks on a concert tour in addition to his duties at the Metropolitan. Despite these exacting demands his voice retains its freshness and natural beauty."—Robert Kelly in *Detroit News*.

TOLEDO

"America may rejoice that at last she has raised a singer to do credit to herself, and one fully able to cope with the greatest from overseas."—F. W. H. in *Toledo Times*.

"He . . . is a young tenor of unusual gifts and powers, who sings with smoothness and delicacy not always found among dramatic tenors."—E. W. in *Toledo Blade*.

RICHMOND

"Mr. Chamlee has a voice . . . exquisitely rich in color, even in scale, the production admirable, the mezzavoice ravishingly beautiful, and it is used with the taste and discretion of a great artist."—Helen de Motte in *Richmond News Leader*.

"Mr. Chamlee is a dramatic tenor of liberal gifts. His voice is a warm and mellow organ. He is brilliant in operatic repertoire, intelligent in his treatment of ballads, and a singer of real intellectual attainments."—John George Harris in *Richmond Times Dispatch*.

LOUISVILLE

"When Mr. Chamlee was here last year people liked him—they liked him very much; last night they almost went wild over him . . . and he never failed to hold his audience, no matter what he sang."—*Louisville Times*.

DAYTON

"Chamlee found an audience still reminiscing on his last season's appearance, and eager to receive him. His tones are of purest fibre, vibrant and full. His high notes were brilliant."—A. R. McM. in *Dayton Journal*.

DENVER

"Yet a beautiful resonant quality of voice is Mr. Chamlee's. Although his is a powerful voice he seems to gain this dynamic quality by simple means. His musical sense is keen to the message, and he usually succeeds in getting into the proper spirit and atmosphere of the thing being done."—Edwin J. Stringham in *Denver Post*.

"Mario Chamlee won quite as much applause as did Miss Bori, and deservedly so. Possessing a voice of wonderful richness and unusual range he left nothing to be desired by a music-hungry audience."—Faye Jones in *Denver Times*.

TOPEKA

"Mario Chamlee made his first appearance before a Topeka audience last season. At that time he was almost a sensation. Chamlee's voice seems to me to have gained in both sweetness and power. He is a great tenor."—E. E. K. in *Topeka Capital*.

WOLFSOHN MUSICAL BUREAU

8 EAST 34th STREET

NEW YORK

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MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the

MUSICAL COURIER COMPANY, INC.

HERBERT F. KILBERT, President
WILLIAM GEPPERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4393, 4395, 4394, Murray Hill
Cable address: Musicurier, New York

Member of Merchants' Association of New York, National Publishers' Association, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club, Honorary Member American Optimists.

ALVIN L. SCHMOEGER, General Manager
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LONDON, ENG.—CASSA BARONCHINI (in charge), Salon House, 85 Queen Victoria Road, London, E. C. Telephone 448 City. Cable address: Musicurier, London.
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PARIS, FRANCE—Louis Taylor, 49 Rue Spontini.
For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars; Foreign, Six Dollars and Twenty-five cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australasian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington. European Agents, The International News Company, Ltd., Bevan's Building, London, E. C. 4, England.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and bookshops in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 9, 1922, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA
Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade.

NEW YORK THURSDAY, DECEMBER 14, 1922 No. 2227

The Ukrainian National Chorus has met in the United States with a chorus of critical approval which is as long as it has been strong. In the first month of its tour it gave concerts in seventeen different cities and also at five universities, meeting with the most cordial receptions from audiences and press alike everywhere it appeared.

Good bye, John McCormack! A pleasant voyage! The MUSICAL COURIER wishes you a pleasant and enjoyable time of work and play on the other side, and a safe and happy return to us next fall. It was fine to learn, when you came back in October, that all the illness and trouble you had gone through had not affected your glorious voice in any way. France is going to have a chance to hear you in opera and some day we hope you will give us another chance to do so over here. There is no one who sings Mozart quite as well as you do. Also we are looking forward to those intimate recitals of programs by the great classic masters of song which you have promised us some day. Au revoir!

The MUSICAL COURIER is in receipt of enthusiastic reports from Cleveland, Cincinnati, and other cities in which Andreas Dippel's United States Grand Opera Company has appeared in Die Walküre, testifying to the high artistic standard of the performance. The support of the organization at the box office does not seem to be all that Mr. Dippel anticipated. The cheaper seats have been sold out, the higher priced ones, as a rule, not by any means as well filled as they deserve to be. It would be too bad if, after all his work in assembling a road company of such unusual ability, Mr. Dippel should be compelled to abandon the tour because of insufficient public interest.

As an instance of a well chosen, well balanced, interesting and entertaining program for a Sunday afternoon semi-popular symphony concert, we submit the following, recently played by the Detroit Orchestra under the direction of Victor Kolar, the assistant conductor: Lalo—overture to Le Roi d'Ys; Saint-Saëns—concert piece for violin with orchestra (Raoul Vidas, soloist); Wagner—Siegfried's Rhine Journey from Dusk of the Gods; Mahler—Allegretto from second symphony; Georg Schumann—Dance of the Nymphs and Satyrs; Siegfried Ochs—Humorous Variations on a German folk song in the manner of the following composers: theme, Variation, I Bach, II Haydn, III Mozart, IV J. Strauss, V Verdi, VI Gounod, VII Wagner. And as an example of a Russian program which has the same fine attributes as the one, it quoted, here is a program played at its pair of co-concerts on Thursday evening,

November 30, and Friday evening, December 1, under the direction of Ossip Gabrilowitsch and with Rachmaninoff as soloist: Moussorgsky—Prelude to Chovantchina; Gliere—symphonic poem, The Sirens, op. 33; Rimsky-Korsakoff—Capriccio Espagnol, op. 34; Rachmaninoff—third concerto for piano with orchestra, in D minor, op. 30.

Under the heading of Saenger's Method Recorded in our issue of December 7, we inadvertently recorded an error in the name of one of the artists who demonstrated the famous vocal teacher's course of vocal training by phonograph at the Wurlitzer Auditorium. We understood the name to be Brandenburg and so wrote it in our review of the interesting proceedings. However, we were wrong, as we now learn. The correct name of the young artist who made so excellent an impression on this occasion is not Brandenburg but Branthoover—Dorothy Branthoover. Apologies!

Our Naples correspondent, Harold Longone, reports that the season at the venerable and famous opera house there, the San Carlo, promises to be more interesting than for several years past. Lagana remains the impresario, and has Tullio Serafin—who is said to have declined a job in Chicago on account of this previous engagement at Naples—as musical director. The only artists of the company known from engagements here are Bonci and John Sullivan, tenors, and the baritone, Stracciari, all former Chicago Opera singers. The repertory has several standard Italian works, Wagner's Siegfried, Humperdinck's Haensel and Gretel (both in Italian, of course), and for novelties, Colomba by Van Westerhout and La Leggenda di Sakuntala by Franco Alfano.

George Pullen Jackson writes to us from Vanderbilt University Campus, Nashville, Tenn., to answer our question as to whether any other city had gone as far as Shreveport, La., in providing musical and other artistic and educational attractions free of charge for its citizens. Mr. Jackson informs us that Nashville, Tenn., has taken similar interest, appropriating from the Community Chest not less than \$12,000 to guarantee a series of ten concerts by the Nashville Symphony Orchestra of sixty-four players, six of which are to be for adults and four for children. Twenty-two thousand people will hear these concerts this season without paying a cent for admission. We thank Mr. Johnson for his information and would be very glad to hear from any other city that takes similar interest and pride in providing the best of musical fare for its citizens.

HARD TIMES

C. S., Berlin, and Ludwig Karpach, Vienna, write to say that, just because the MUSICAL COURIER reproduced a mimeographed program of the Vienna Opera, American readers should not get the impression that straitened circumstances have driven the management to have all its programs mimeographed. That program was mimeographed for the same reason the MUSICAL COURIER was typewritten for several weeks three years ago—because the printers were on strike. But today (the program is of a date several months ago) the Vienna Opera is much worse off. It is even rumored that the season will be cut short on April 1 next. (Our idea would be to cut it now, when fuel is expensive and almost impossible, and to reopen on April 1, when the strangers begin to flock to Vienna, running a summer season instead of a winter one.) Our Vienna correspondent, Paul Bechert, writes under date of November 18:

Following a many years' period of thrift and prosperity, when capacity houses were the rule, regardless of the quality of its productions, the Vienna Opera is this season witnessing a fearful disillusionment. The thousands of foreigners who used to crowd the house night after night are gone, and the natives are neither capable of paying half a million Kronen for a half-way decent seat at the Opera, nor are they eager to hear the same old operas over and over again. The days of easy laurels are over for the Strauss-Schalk directorate, and these two men are now facing the first really difficult trial of their managerial career. The box-office sheet of the Staatsoper is a painful sight these nights, when the house is practically empty most of the time. The payroll of the company (it has been augmented by a host of new singers this season) is tremendous; receipts are nearing the zero mark, and the deficit is assuming alarming proportions. What will Herr Doktor Strauss do?

For the moment, Richard is not worrying. He is still "resting" at Garmisch. He expects to resume his directoral duties on December 1 for a period of four (1) months, to pick the raisins of the repertory. Meanwhile Franz Schalk is putting in some real work and doing his best to fight the public apathy towards the Staatsoper. Vienna's indifference towards this luxurious operatic palace has in fact had one good result this season: for the first time in years the Staatsoper has shown some ambitions to redeem the omissions of the past. Facing the bitter necessity of either doing productive work or else going to the wall, Schalk seems determined to choose the first alternative.

PADEREWSKI

Under this heading the Times had an editorial recently, the general sense of which is so significant that it is worthy of repetition. It says: "Paderewski returned to New York last Wednesday as a musician. He made a brilliant 'come-back,' and his triumphant reception by his friends was a musical affair, at least in the sense that musicians or music-lovers made up most of his audience. Yet, essentially, the musical interest was of minor importance. Critics concerned chiefly with the possibility that an interlude of politics might have effected Paderewski's art devoted most of their attention to the technical aspects of his performance, but their comments suggested that they appreciated vaguely the presence of a force which was beyond, perhaps above, art. In some respects he had not recovered, and perhaps would never recover, his early form; and yet he played better than ever.

"He is one of the great outstanding artists of our time; he has been Premier of the fifth largest nation on the Continent of Europe; he is an orator of distinction. Such varied eminence has not been heard of since the Renaissance. It is customary to say that as a Premier he was unsuccessful. That is true, if at all, only with considerable reservations. Julius Caesar could not have been an entire success as Premier of Poland in that first year of recovered freedom. Paderewski kept things going; he represented his country ably and with considerable success at the Peace Conference. Probably in the long run his services in organizing the struggle for Polish freedom will rank higher than his service as Premier.

"Above what he has done stands the thing that he is, as the musical critics seemed to realize dimly and to be trying hesitantly to report, at this concert last Wednesday. Paderewski is greater than his political achievements, greater than his art. What the demonstration of those who heard him on his return to America really meant was appreciation not of an artist or of a statesman but of a man."

The important part of this common-sense estimate is the statement exactly true, that Paderewski had not recovered his early form and yet played better than ever; that he is one of the great outstanding artists of our time.

We are always in danger of exaggerating the importance of the purely technical in art, and of minimizing, disregarding and neglecting all else. And yet it is just this all else that makes up great art, art that is really great.

Technic, what is it? The question has been asked over and over again, but never satisfactorily answered. We can only guess at what technic is by pointing out what it is not. Technic is not merely technic as that word is, alas! generally interpreted.

Technic, what is it? As someone has remarked, "All of the players play the notes. Most of them play the notes at equal speed, with equal clarity and precision. Where does technic come in?" Technic is a necessity, of course, and no musician ever succeeded without it. But most players and nearly all students are so concerned with technic that they overlook entirely the other thing (whatever the name of it may be) which Paderewski has to such an extraordinary degree, and which every other artist before the public has in a degree exactly proportionate to his deserved success.

In its estimate of this quality the public is far more sure than the critics, because the public knows nothing about technic and cares less. What the critic finds it difficult to forget, the public simply does not concern itself with at all; what the critic finds it difficult to describe and all-too often neglects is the one thing that stands supreme before the public.

It is worth thinking about.

Frank la Forge needs no commendation, nor is any confirmation necessary of his ability to do things. He is accustomed to that. Yet, even to him, it must be a satisfaction to know that one of his pupils is making good at the Metropolitan. Charlotte Ryan returned from the West not long ago, where she had been touring as the soprano of the La Forge Quartet, to step into a contract with Gatti-Casazza. Already she has appeared in Die Walküre and Carmen, and will appear in Parsifal and other operas later in the season. Congratulations to both teacher and pupil!

SINGING IN ENGLISH

To the MUSICAL COURIER:

Appropos of a recent article in the MUSICAL COURIER on the adaptability of English as a language for singing, and particularly referring to the boast contained therein that the writer had a short time before heard a singer successfully sing on the word "whistle," the present writer submits that one who sings on the last syllable of the word referred to, is not singing on the consonants "stle," as alleged in the article, but on the vowel sound known in English as the short "u." An analysis of the pronunciation of "whistle" will disclose a sound which, if spelled phonetically, would be written "sul," pronounced as "cul," the liquid "l" of course not being pronounced until the end of the tone.

The argument that it is possible to sing on consonants can not withstand the test of science. It is fundamental that the sounds of speech are carried on the vowels, words being formed by interrupting these vowel sounds by consonants. The latter are pronounced by the physical activity of various muscles, sometimes using the throat for hard "g," the palate for "k," the teeth or lips for "l" and "d," "m" or "n."

English is mainly objectionable because our words are so unintelligible without the consonants. Take for example the song Phantom Legion, recently praised in your columns. The words, "flag," "world," and "unfurled," occur therein. In "flag," the singer uses an "a" as in "has," but until the "g" is sounded, the listener has no idea what the word may become—possibly "flax," or "flat." Contrast this with the French "drapeau" or the Italian "bandiera." The consonants are of minor importance in these two latter words and the tone is uninterrupted. Neither does the singer have to "gag" at the end to be certain of having pronounced the word.

The word "world" presents unusual difficulties to the singer. The nearest vowel sound is the sound of "er," as in "her," when pronounced with a soft "r." The French has the "eu" as in "fleur," and the German has "ü." But again until the poor singer pronounces the "rd," the word is unintelligible to an audience. Contrast with this "mondo" or "monde!"

Numerous examples might be cited; "heart," for instance may be "hot" or "hard" until the singer's physical effort to pronounce the "rt" is made. And it is this physical effort to sound consonants clearly that renders singing in English difficult. Any effort blocks the tone by interrupting the even flow of the breath. We may as well concede that ours is a language of consonants and as such is not adaptable to beautiful singing.

I thank you.

(Signed) MABEL M. OWEN.
Washington, D. C.

That is certainly the point of view of those who still hang on to the old bel canto ideas, but we certainly will not and never will concede that ours is a language of consonants and as such is not adaptable to beautiful singing. One might just as well say that the same applies to the Russian language, yet when Chaliapin sings in Russian, and distinctly sings the vowels, it sounds just as lovely and far more expressive than the Italian to us who understand neither language.

As to the "boast" in the article that the writer heard Mr. Graveure sing "whistle" with a sustained final syllable, the writer certainly heard it, and so have many who have applauded Mr. Graveure at his concerts. He clearly sings the consonant "l" and not the short "u." Where our correspondent says "the liquid 'l' of course not being pronounced until the end of the tone," she falls into error and has evidently not understood our meaning. Mr. Graveure sings a long "l" with the tongue touching the roof of the mouth throughout the entire tone. He also sings "ing" in the same way. This method is taught by Clara Novello Davies, who uses such words as "mang, meng, ming, mong" and many similar words, all of which both begin and end with a consonant.

It is all very well to argue that, theoretically, things cannot be done. The fact is that they are done. Oratorio has always been sung in English, and many great solo artists, including John McCormack himself, have sung English and sung it just as beautifully as anybody ever sang Italian or any other language. And, to go back again, no one who has not heard Chaliapin in Boris Godounoff can be in a position to say that consonants cannot be sung, and surely anybody who has heard him must concede that he does sing them with amazing beauty of tone and actually amazing expressiveness.

OPINION

An art work, whether an interpretation or an original composition, is an opinion. It is the artist's opinion of what is right, what is good, what is correct. He may not always express the opinion to his own entire satisfaction, just as the writer or speaker does not always find the word or gesture that best suits his purpose, but he does the best he can. The nearer his opinion coincides with that of the public, and the greater his power and fidelity of expression, the more surely will he succeed. If he expresses a half-formed opinion, or gives a half-studied expression of it; or if he expresses an opinion that is not really his own, he is sure to fail. To speak forcefully one must believe what one speaks, to play forcefully one must believe what one plays, to write forcefully one must believe what one writes.

What we call talent is the concentration of self-opinated singlemindedness. What we call genius

is this with the addition of great individuality and inventiveness. In other words, we do not care much for an opinion that is neither new nor expressed in a new manner; nor, on the other hand, do we care for an old and traditional opinion expressed with reservations and emendations. Which means that we do not care to have any interpreter rewrite Bach or Beethoven. We want him to agree with Bach and Beethoven and to express this agreement with such force that he drives it home to us like a thoroughly convinced preacher of the gospel.

The season is approaching when many a new artist, just out of the school or the studio, will attempt to enter into public life, when many a young student will take up serious study leading toward a public career. Let them remember that sincerity is the only thing that ever wins in art.

FEDERATION PLANS

Mrs. William Arms Fischer, director of statistical survey and first vice-president of the National Federation of Music Clubs, gave us the honor of a call recently and enthusiastically described the work being done and the effort now being made to find out accurately its present scope with a view to further activity and the economical concentration of efforts. A questionnaire for state presidents is being sent out, and the questions cover every phase of the work: How many departments of effort have you in your organization? Number of Federated Clubs in your state? Total number of members? Number of clubs not yet in your organization? Do you hold annual or biennial conventions? How many state conventions or festivals have been held? Were American artists selected for your programs? Were American compositions given a hearing on these programs? Do you give convention appearances to your own Young Artists' winners? How many have been engaged thus far? Have you given the composers of your state a hearing at your conventions? Have you awarded any prizes to the composers of your state? Have you a bureau for club talent or State Artists' Bureau? How many artists have secured engagements through this bureau? Have you a state scholarship or loan fund? How much has your state organization contributed to the following: MacDowell Colony, American Academy at Rome, Opera in Our Language Foundation, Red Cross war funds, music for war camps? How many towns have music sections in their public libraries? How many symphony orchestras in your state? Civic orchestras? University orchestras? How many local opera companies in your state? Have you a state campaign against vulgar songs? Have you listed the composers resident in your state? Have you a state publicity chairman?

These are only a few of the questions, which cover every activity and every detail that one could think of. The replies should be illuminating, and the questionnaire will probably awaken some state organizations to their shortcomings.

In a note proposed for adoption Mrs. Fischer says:

We believe in cooperation. Music clubs, orchestras, choral bodies, music supervisors, music teachers, American artists, American composers, American publishers and industries, should form one body in an inseparable union, a solidarity of denomination to make of America the greatest musical nation in the world.

We believe America's art shall come first in our efforts to become a musical nation. We pledge to uphold, encourage, develop and listen to our American artists. We resolve to institute a nation-wide campaign to put the American artists to the fore—not only to give them an equal opportunity, but also the first opportunity. We plan to appeal to the music clubs, music schools, orchestra and local managers to recognize the American artists to at least 50 per cent. of their bookings on their yearly calendars.

Of the forty-four concert bureaus of America, a census of fifteen of the largest ones show a preponderous number of foreign talent on their rosters. We shall appeal to music managers, concert bureaus to assist the national body in creating a demand for concert appearances of American artists, thus making it possible for them to seek the American artist instead of the foreign in their listings.

We are making a complete survey of American compositions and further endeavoring to collect in libraries the music of our native American composers and those of foreign birth or training who have become American citizens, thus providing material for club, orchestra and choral society programs. We are also instituting a campaign to insure concert listings of all future prize compositions, hoping to pledge to each composer this wide spread recognition with the award of the prize.

Our country boasts of 311 orchestras, exclusive of public school and theater orchestras; of the fourteen symphony orchestras of our country, none but one of New York has recognized an American conductor, a condition that concerns the American patriot.

Our country has in operation but five recognized opera associations; statistics show that less than one-fourth of the principals, chorus members and managing personnel, are American, and less than one-fourth of the millions spent for opera every year go to American talent.

We have more than 6,000 music supervisors in our land; we pledge them our assistance to give the best music instruction obtainable to the children in the public schools and to create public sentiment in their behalf.

BAYREUTH

The MUSICAL COURIER has received the following letter:

To the MUSICAL COURIER:

The New York Times Magazine of December 3 printed an extended article by Ray Henderson, entitled Should Bayreuth be Resuscitated, in which the writer seems to take the stand that it should not because the heirs of Wagner, and those who took charge of the performances after the great composer's death, failed to carry out his intention in the matter of interpretations and other matters pertaining to the production of his immortal masterpieces.

The article ends with the statement that "the failure of Bayreuth is not the failure of the festival idea. This idea should have active recognition in this country. There should be here just the sort of festival Wagner hoped for and worked for, and it should extend to other composers as well as himself."

May I be permitted to suggest that Bayreuth is a sort of Mecca for lovers—I might almost say worshippers, for they are many—of Wagner. What his heirs did or did not do has nothing to do with it. One might just as well say that we should not visit the burial place of Roosevelt or the battlefields of Flanders because hotels, railroads, taxi-drivers and the like are making money out of it, because the Roosevelt ideals are not being carried out, or because the world is not being made safe for democracy and our soldiers gave up their lives mostly in vain.

That has nothing to do with it. An ideal is an ideal. We do not help Wagner's memory and Wagner's Bayreuth by having music festivals (to include other composers) in America or anywhere else. The place for them is Bayreuth, and those who really venerate the Wagner ideal will insist upon Bayreuth remaining the headquarters of the Wagner cult and will help in every way that lies within their power to maintain it.

(Signed) GEORGE CONRAD.

If that is the way Mr. Conrad feels about it, why, that's the way he does feel about it, and maybe there are many other people who feel the same way. Personally, we are rather inclined to agree with Mr. Henderson that there is no need or reason for the revival of performances at Bayreuth. Anybody who is a Wagner worshipper can visit Bayreuth and find there all the souvenirs and memorials of the great man, whether or not any festival is given. In their last years, the performances at Bayreuth were pretty mediocre. The spirit of the thing was gone, and, taking into account those who will dominate the Bayreuth councils if the festival is revived, it is too much to expect that anything particularly good will be evolved in the future. Personally we cannot see that indifferent performances of his works would add anything to the value Bayreuth possesses as a Wagner shrine.

PROPAGANDA

Ursula Greeville, editor of that militant London magazine that fights earnestly in the cause of modern music, The Sackbut, is not a particularly busy lady; besides editing that paper, she merely runs around the world and gives song recitals to show that England has some very interesting young composers. Three months ago she was singing in Spain—English songs; a bit before that she was singing English songs in Vienna; and last Thursday afternoon she sang them in Aeolian Hall—and she proved her point, for the two long groups of English songs which she presented were exceedingly interesting. They were, as Deems Taylor expressed it, definite attempts to set the English language to music; not simply to set French or German tunes—especially German—to English words, as so many of our young composers do. Just by way of contrast, she sang something without words called Aurora, by the Austrian, Egon Wellesz, that drifted from A below middle C up to E in Alt, which gives an idea of the length of Miss Greeville's voice; and she is a fine interpretative artist.

None of the modern songs that Miss Greeville gave have ever been sung here before. Here are the English names that were on her program: Percival Garratt, Felix White, Martin Shaw, E. L. Bainton, Maurice Jacobson, Owen Mase, Armstrong Gibbs and Maurice Besly. Every song Miss Greeville offered was interesting. The one criticism seemed to be that the rhythmic forms were too apt to be indefinite. Of them all, Martin Shaw seemed the most interesting, for he has decided melodic invention and a nice sense of rhythm as well. Incidentally, Kurt Schindler deserves a good deal of credit for his very sympathetic playing of the various accompaniments.

The large audience heard and thoroughly approved of Miss Greeville; and we not only approve of her, but also of her propaganda. When will some young, earnest American, who can afford to do so—for it is bound to be a labor of love at first—do half as much for American songs as she has for English?

Do you know there is a National Association of Presidents of State Music Teachers' Associations? And we understand that somebody wants to start a National Association of Presidents of Presidents of State Music Teachers' Associations. You can keep on indefinitely. "Antonio, tell us a tale—"

VARIATIONETTES

By the Editor-in-Chief

New Orleans, December 5.—This Southern city, where they had one of the famous opera houses of the world; where the greatest chess-player of all times (Paul Morphy) was born and died; where Bohème and many French lyric works received their American première; where the English sacked and burned in 1812; where there was the biggest slave-market in this country; where nearly everyone speaks or understands some kind of French; where the intermingling of the French and Spanish bloods produced the picturesque Creoles; where the Mississippi and its levees inspired a vast wealth of literature, legends, and songs; where all the dead are buried above ground in cemeteries internationally celebrated as show places; where balmy breezes blow in December and huge palms line the avenues all the year round; where the toothsome praline has its native lair; where the old French Quarter survives in all its original quaintness and charm; where the dreamy silver fizz once flourished (and still flourishes, if one knows how to find it); where impresario Robert Haynes Tarrant is the local Schubert-Wolfsohn-Loew-Keith-Judson, all rolled into one; and where Harry B. Loeb wrote his immortal weekly budgets to the MUSICAL COURIER; this Southern city of New Orleans is the most fascinating spot imaginable for any New Yorker who would enjoy leaving his home town on a freezing winter afternoon, for a short vacation, and less than forty hours later gaze upon cotton fields, orange groves, and rose bushes in full bloom. We did it and we have not an atom of regret as we receive news telegrams every few seconds from the MUSICAL COURIER and learn that Messrs. Damrosch and Strinsky are symphonizing, the Metropolitan is studding the operatic firmament with fixed stars and shooting meteors, and the concert performers are recitalling themselves all over Aeolian, Town and Carnegie Halls.

If you don't believe the item about Tarrant, learn that he brings symphony orchestras here, also Paderewski, McCormack, Galli-Curci, opera companies, recitationists, Paul Whiteman's jazz players, Tony Sarg's Marionettes, saxophone soloists, arranges dances and theatrical performances, and if you can suggest anything that he has overlooked, he is ready to impresario that, too, if it needs a box office. To the present interviewer Mr. Tarrant said, when pressed for further details, that the only reason he never had managed a flea circus was because he couldn't put seats on the stage. Then he added: "None of your biting comments about this, if you please."

A Havana special informs the musical world that Arthur Middleton, excellent colt, won the third race at Oriental Park on Saturday, December 2, and paid \$7.70 for \$2.

"Contrary to the Biblical injunction," remarked Professor Specs wisely, "your left hand always should know what your right hand is doing." To which the pupil replied gloomily: "That's all right, but by the time my left hand finds out, the right is doing something else."

"Week to week, in every way, your column is getting better and better," writes a subscriber. On second thoughts we'll tell the truth. No subscriber sent that to us; we wrote it ourself. We are a Coué convert.

As for the musical season of 1922-23, "ça passe, ça passe, ça passe, ça passe, ça passe," etc.

Maybe Jeritza forgot to consult Dr. Coué on her way to America.

"Expression is nine points of the musical law," comes from another contributing friend.

Life would like to know why Maxim does not invent a silencer for apartment house phonographs.

Apropos, Life published what it called a "Musical Number," on November 23, and the best bit in the issue was "The Piano Prodigy," written in "New Yorkese" dialect:

She's gotta lotta talint, ainshe?
Ohwidunno—sheyaint only took fawteen lessins.
Fawteen lessins an playin likeat awready! Sheeza genus.
Ohwidunno if sheeza genus. But Missellis—atsa teechea she takes from—sezshes cumminnalawn fine.
Wellerrant Beetris thinks sheeza genus. Willya lookita crossinerrands!

Oh, thissis ony her slowwun. Shes gotta fasswun, too. Hurryup an finishya slowwun, Essie, soyacan play yafas-swun fyerrant Beetris.

Oh no, Mae, letta takea time. Ilikeit. Sreal good. Itsnossobad frony fawteen lessins, fisayso myself. Only fawteen lessins!

Sevettifycensa lessin, Missellis chodges. ButIsay, Beetris, yagattagetta bessiya wantresults.
Sjus swatcha hayta do. But Maes, cheeperinna lawn run. Yeh, Isayitis. Cheeperinna lawn run. Youseddit, Beetris. Mae, cannessie play Threeclock inna Mawnin?
Ida think so. Spopala piece, aint it? Missellis wont-letessie play no popala piecis. Sperlsa touch, assumpin. Itsawfa nice. Its kinda lika wals like. Yawta getta taletta.

Wassa nameuvvit?
Threeclock inna Mawnin. Itsa swell tune.
Yeh buttaint classacil. Ifittaint classacil, Missellis wont seeyit. She wont letessie playno popala piecis.

Fyask me, lotsa popala is jussas goodas classacil. Not jazz, Ida mean, but stuff like, now, Threeclock inna Mawnin.

Nawittaint, Beetris. Sperlsa touch assumpin, Missellis says, an Missellis knows. Sheyawta know, fawsevvetycensa lessin.

Fyask me, Mae, I thinkitsalla qeshionna talint. Talint is talint, and nasheral like. It domakeno diffirnce whatcha play, classacil apopala.

Yessitdoes too, Beetris. Missellis says so. Sheyont-letessie playno popala piecis nerno jazz.

Well, maybe shesright. Sheyotta know, Missellis ott. Yeh, sheyotta know, Beetris. Anniaint gowinagentsa, aftapayina allismunny.

Well, maybe yaright, Mae, wawithessie gettinalong sagood. Yeh, she is gettinalong good. I think so.

Yeh, Mae. Essies gettinalong fine! Shes gotta lotta talint. Yareely otta getta Threeclock inna Mawnin.

Three O'Clock in the Morning is a good waltz, and, appropriately enough, its chief strain is first melodic cousin to Schumann's Traumerie. Try both on your piano.

The Cairo correspondent of the London Times in a November 30 dispatch to his paper describes how Lord Carnarvon and Howard Carter unearthed below the tomb of Rameses VI, near Luxor, two rooms containing articles belonging to King Tukanamen, who reigned about 1350 B. C. The list of objects discovered, says the cable, includes some musical instruments. Now is the advertising chance of a lifetime for either the Doodle-Art, Ampickle, or Swell-Mignon to rush in and claim precedence as purveyors to Tukanamen.

If a debutant who plays well, may be said to "arrive," does one who plays badly, of a necessity "depart"? Unfortunately no, in most cases.

Thirty-four lines in the New York Times of December 1, captioned "Calf Wins Prize for Boy." Twenty lines, in the same issue, for an article telling that De Valera is trying to escape to America, twenty-one lines for "Vienna University Students Bar Jews," twenty-five lines for the Pope's protest to Greece against the recent execution of ex-ministers, and sixteen lines describing the first appearance at the Metropolitan, of Queena Mario, an American singer, in the important role of Micaela, in Carmen.

The Times of December 1, also prints a whole column about the nightly illuminated advertising signs on Broadway and subcaptions its article "Dazzling Electric Display, Costing \$20,000,000, Is Greatest in the World," "21,000,000 Persons a Month Read Messages on the City's Billboards of the Air." Tell it to Babbitt.

Erich Korngold's (composer of Die Tote Stadt) father, Dr. Julius Korngold, the Viennese critic, and Moriz Rosenthal, the pianist, have been engaging in a more or less violent controversy, as these columns have reported heretofore, and one of the exhibits in the case is an open letter, written in the Vienna Neue Freie Press by the elder Korngold. We offer it in translation, with omission of unessential passages:

... In an article which I have just seen, Mr. Rosenthal claims that I allowed myself to be prejudiced against him because of the fact that he had been asked to perform a sonata composed by my son, but had refused to do so. I do not care to repeat all the incorrect remarks made by Mr. Rosenthal in this connection, but merely wish to say, in answer to Mr. Rosenthal's statement that he was acquainted with just three lines of the sonata, that at that particular time not more than that had been composed. As a matter of fact, it never occurred to me that Mr. Rosenthal would or could play the sonata, or any other works of my son, for the simple reason—as every musician knows—that he is not an ideal interpreter of modern works. Furthermore, upon being informed one day that Mr. Rosenthal had spoken of my son's sonata and that he intended to play it at one of his recitals, I immediately telephoned to him, and courteously but firmly asked him to abandon the idea, as I wanted to

prevent the works of my son from being played in Vienna, especially by Viennese artists, knowing that the public did not think favorably of them, and would possibly not approve of Rosenthal's presenting them. I have witnesses to prove this statement. If the reader should ask what Mr. Rosenthal is complaining about, and to which dispraise of himself he is referring, I must say that there is none. He simply objected to praise given another pianist, namely Artur Schnabel, who in the autumn of 1911 had played my son's sonata in Berlin, and later also in Vienna and other cities, and whom I congratulated upon his remarkable program consisting of five Beethoven sonatas, and giving him a little more space in my criticism than Mr. Rosenthal thought he deserved. But this is not the first time that he has begrudged fellow artists well-deserved praise, as in the case of Teresa Carreño, whom I considered one of the finest pianists at that time, and also Godowsky, both of whom never played a note of my son's compositions. But Mr. Rosenthal suspects me of having complimented Schnabel only after he had performed (autumn, 1911) Erich Korngold's sonata, pointing out my not altogether favorable criticism of the Schnabel concert of December 4, 1909. He failed, however, to mention that I, one year prior to that concert, i. e. December 17, 1908, had expressed my high regard for Schnabel's art, saying that he was an artist of the first rank, both as far as technic and artistic conception were concerned, etc. On that occasion Mr. Schnabel played the Brahms B flat major concerto.

Mr. Rosenthal also does not hesitate to refer to the agitation instituted against me in December, 1911. Owing to my position I cannot air this topic now, but in 1919 I gave to a trustee a detailed account of the intrigue and its outcome and he will bring it to the attention of the public when the proper time comes. But even following Rosenthal's attack against me there can be found no trace of adverse criticism on my part for the simple reason that I have not written a single line about him since that time, and in fact I refused to do so in view of the unpleasant relations between us. Mr. Reitler, of our staff, was appointed to cover Mr. Rosenthal's concerts thereafter; so it was his and not my criticism which Mr. Rosenthal thought unfair, and in consequence of which he very pointedly did not send us the usual invitation card to attend his next recital. Naturally, thereupon our paper saw fit to ignore that event entirely and it is obvious that it was not because Mr. Rosenthal did not perform my son's sonata that his concert was not written about, but because Mr. Rosenthal ostentatiously had neglected to send us the customary invitation. In 1917, when Rosenthal gave his historical cycle, our publication resumed its reports, this duty being assigned again to our Mr. Reitler, who, to my knowledge, attended to it justly and in a professional and ethical manner.

Mr. Rosenthal, who has a reputation for finding fault with all music critics, also had accused the late Eduard Hanslick of partiality, and in consequence—up to the time of Hanslick's death—refrained from playing in Vienna. One can read in Albert Gutman's memoirs that Rosenthal attributed Hanslick's unfavorable criticisms of him to the fact that at a hearing given Mr. Rosenthal at the famous critic's home the latter's canary died, because Rosenthal had played too loudly! A canary in his case; a sonata in mine!

To judge from the foregoing one can readily see that I never encouraged, but rather discouraged, the works of my son being performed by Rosenthal, and that I never allowed myself to be influenced in my work as a music critic, which fact even the most violent agitators against me had to admit in the long run.

Wildalpen, August, 1922.

(Signed) DR. JULIUS KORNGOLD.

New Orleans is a hotbed for the activities of the Ku Klux Klan and its members do not look lightly upon humorous references to the organization. That is why we won't reveal who said that the official instrument of the K. K. K. ought to be the kukulele.

And because of the renewed strict enforcement of the prohibition laws, the secret shall be kept, too, about the proper pronunciation of César Franck's Les Djinns.

New Orleans features a variety of nut which is called "Paper Shelled Pecan," the shell being broken easily by being rolled lightly under the hand. This is by far a greater invention than radium or wireless telegraphy.

Another great New Orleans discovery is oysters à la Rockefeller and they probably are called that because they are so rich. Certain it is that the old gentleman's notoriously poor digestion would not permit him to partake of the bivalves as they do them here in his name.

Music is being broadcasted from the Capitol Theater, in New York, and when Strauss' Heldenleben came through the air several weeks ago, many subscribers to the WOOF station in New Orleans were not sure whether they were listening in on a new revolution in Germany or on the recent earthquake in Mexico.

From the New Orleans Times-Picayune of December 1: "Several educational clubs of New Orleans which have arranged to bring E. Robert Schmitz, noted French artist, to New Orleans early next spring for lectures and recitals, met on the mezzanine floor of the Grunewald Hotel to plan for Mr. Schmitz's reception."

New Orleans newspapers are not far behind their New York contemporaries when it comes to the

valuation of "news" as against mere musical reports or announcements. The item of December 8 devotes a column to a story headed "Prince of Wales Buys Prize Ram." A London production of a new symphony by Elgar or of a new opera by Holbrooke would not have had a single line in the item.

By the way, where are all the English, French and American light operas that were to put the German and Austrian operettas on the shelf forevermore after the war? The market price for the foreign composers remains as high as the quality of the works they are turning out.

The gentleman who took us fizz hunting says that he is an amateur pianist and when we asked him what he plays he answered: The Five Thousand Dollar Waltz. Pressed for an explanation by the MUSICAL COURIER traveling reporter, he went on: "You see, my father spent \$5,000 on my piano lessons, and that waltz is the only piece I am able to play."

We also were waylaid by an interviewer from the New Orleans Times-Picayune. The conversation ran along these lines:

Reporter: "You are a music critic, are you not?"

L. L.: "No, only an editor."

Reporter: "What is the difference?"

L. L.: "The critic works."

Reporter: "But you write some reviews, too, don't you?"

L. L.: "Occasionally."

Reporter: "What is the purpose of your visit in New Orleans?"

L. L.: "To write about musical performances."

Reporter: "Here?"

L. L.: "No; in New York."

Reporter: "I don't understand."

L. L.: "Well, you see, I like to be impartial in my reviews. If I stay in New York and attend the concerts and operas I am certain to become prejudiced in favor of or against the artists, don't you see? By not hearing them at all and writing about them from St. Louis, I am perforce bound to be fair."

Reporter: "Oh, I see. You have written some operas yourself, haven't you?"

L. L.: "Light operas—that is, librettos."

Reporter: "What would you call their distinguishing characteristics?"

L. L.: "The fact that the hero and heroine always became betrothed just before the last curtain fell."

Reporter: "You are a pianist, too, aren't you?"

L. L.: "I don't know. When I played the piano in Toledo, Ohio, the Bee of that city advised me to take to writing, and when I began to write, the Bee recanted and said that, after all, I should have kept to the piano."

Reporter: "Whom do you consider the best known musician in the world?"

L. L.: "Charley Chaplin; he plays the cello."

Reporter: "Do you think that jazz will last much longer?"

L. L.: "It can't last much longer than it does now—till 5 a. m. or so every morning."

Reporter: "Has America a musical future?"

L. L.: "Yes, if the dance craze doesn't die out."

Reporter: "Who is the greatest composer in the world?"

L. L.: "Coué."

Reporter (rising to go): "Which is your favorite instrument?"

L. L.: "The needle."

Reporter: "The phonograph needle?"

L. L.: "No, the morphine needle."

Reporter (opens door): "Thank you, I think I have enough."

L. L. (calling after Reporter): "You might ask me, too, what I think of Bodanzky."

Reporter (halting): "Well, what?"

L. L.: "A very fast horse at a mile."

Reporter (slams the door and exits).

We looked in the Times-Picayune next day for the interview, but for some reason or other it was not in the paper.

There were 1,910 murders in twenty-eight American cities in 1921. It will be 1,911 the next time anyone asks us to name Caruso's successor.

Willy (restlessly at song recital): "What's that long piece he's singing?"

Nilly (reprovingly): "It's Morley's April Is on My Mistress' Face."

Willy: "Well, if he doesn't finish soon, it will be November."

LEONARD LIEBLING.

LICENSING MUSIC TEACHERS

It is our privilege to print today several additional letters from prominent teachers regarding the controversy over licensing music teachers and we would like to say a word by way of introduction. It must have become apparent to all musicians that this question has been assumed to apply chiefly to vocal teachers. Mr. Zerffi calls attention to this fact in the article which follows below.

Why is that? Well, to a scribe who is neither a singer nor a vocal teacher, it may be permitted to make a guess, and this guess follows a reading of many books on singing, and especially, most recently, Key's biography of Caruso. Two facts emerge from Caruso's early experience which would seem to shed light on the matter. His first teacher insisted on the covering of high tones, and Caruso left him because he thought this method injurious to the voice. His second teacher never permitted him to sing with his full voice, and it was only later that he permitted himself to do so.

Now, here are several definite, clear-cut, differences of method. It seems to the onlooker impossible that all of them could possibly be correct. They are, apparently, diametrically opposed. In other words, either the upper tones should be covered or they should not; either one should sing full voice or not. They are contrary values.

Furthermore, Virgine taught in classes (and we have heard teachers harshly criticised because they taught in classes), and Lombardi made Caruso sing the high notes with his head down and with his head against a wall (and we have heard a teacher called a faker because he did just exactly that very thing).

The point is, that all of this proves nothing about singing teaching methods. It does not prove that covered tones are invariably wrong. Caruso, indeed, was only a boy, and may very well have been mistaken about the ability of his first teacher. It does not prove that singing half-voice is either always right or always wrong—in teaching, that is. It may very well have preserved Caruso's voice until it was sufficiently strong to stand the strain of full throated singing. And it does not prove that taking high notes with the head down, and against a wall, is the one and only correct method.

What it does prove is, that there are many correct methods, and that, where there is knowledge, integrity, intelligence, common-sense and perseverance, the way to success will be found, perhaps, by passing through several distinct methods and by means of a certain amount of experimentation. For one hardly believes that Lombardi's common system was to stand his pupils against a wall! It was probably just an expedient intended to fit a particular case, to cure a particular ill, which it evidently did.

Therefore it is evident that there is no more "one way" in singing than there is "one way" in medicine, and when Buzzi-Peccia, Saenger, and others, urge courtesy, charity, professional etiquette, among teachers, it is only reasonable. Let us hope that the teachers will take it seriously. They may each believe sincerely that their method is the right method, but that does not prove that it is the only right method, nor does it authorize them to call their colleagues fakers and charlatans. No man who has a knowledge of his profession, and who is trying sincerely to teach his pupils how to sing, is either a faker or a charlatan, no matter what method he uses.

FOR PROFESSIONAL ETIQUETTE

By A. Buzzi-Peccia

The question of licensing vocal teacher is a dead and buried one for many reasons but chiefly because vocal teaching is a "Professione Libera," i. e., a profession that can be practiced by anyone who dedicates himself to such a branch of music instruction.

There never has been any license or special diploma for vocal teachers. In all the musical institutes, both here and abroad, the vocal teachers are artists (singers, pianists, accompanists, musicians) who dedicate themselves to vocal instruction.

To talk about fakes and charlatans is but time wasted in useless arguments, because that type of people are in all professions, with and without license. It would be so much better for the professional standing if something was done which would bring about some practical results.

To begin with: It would be a very good thing indeed if a great part of vocal teachers would start to set an example of artistic dignity by practicing what is known as professional etiquette. Then they would command respect, not only among teachers, but also among the general public.

To consider every colleague a competitor, almost an enemy, and to have that deplorable habit of criticising systematically all the work of any other teacher, is very detrimental to the reputation of teachers and their artistic standing. It only creates a useless antagonism and bad feeling among colleagues and a great disrespect on the part of the pupils, who become the source from which spreads all the bad reputation and humiliating qualifications among the public.

If all the teachers who enjoy a good and well deserved reputation for the beneficial work they have done for years would get together and adopt some special rules of profes-

sional etiquette it would not be long before all these parasites of the vocal profession would be put out of business.

That a pupil should leave one teacher for another is just as natural and as common a case as that which happens in other professions. But among some vocal instructors it is always a great opportunity for the most despicable disparagement of the reputation of the last teacher whom the pupil comes from.

There should be some kind of law, at least a way, to make these people responsible for their blackmail and slander. If it is possible for doctors who are slandered why not for vocal teachers?

One should compel those people who speak about ruined voices, fake teaching, false method, causing failure of pupils, to prove what they assert.

All these people who try to destroy reputations, sure of immunity, would be more careful about making certain statements about their colleagues if they had to explain before an artistic committee the technical and artistic reasons of their assertions. Also the conditions both artistic and vocal of the pupil.

An examination for vocal teachers has already proved that it would not fit the case, but a record of his career, where he comes from, what he really can prove he did in other countries, if he has come from abroad, would be a mighty good thing to have, especially for those teachers who, with some kind of indorsement, get into the profession, taking full advantage of the work of years done by local teachers.

There should also be some kind of distinction between the different classes of teachers. They are very much confused in this country, and the public has not a clear idea of them. There ought to be a distinction between the vocal instructor, the coach for pupils, the coach for operas or concert work, the coach in diction in different languages. Each one of these teachers has almost a special work to complete the instruction of the pupil. It happens all too frequently that these different branches of instruction are confused to the great disadvantage of the pupil. A very good coach often is not a good guide for the development of the voice, and vice-versa. There are accompanists who are very good just to go over patiently exercises and songs with pupils, but not good enough for artistic interpretation. A good coach for concert work is often a very poor one in operatic repertory if he is not acquainted with the tradition.

In vocal teaching everyone thinks he can teach everything that he knows and also that which he does not know.

A druggist who believes that he can cure all diseases, for the simple reason that he knows the name and effect of all the medicines he has in his store, is like those people, often perhaps in good faith, who have so many ideas stored in the head but are apt to give the patient the wrong medicine!

VOCAL METHODS AT THE BAR OF JUDGMENT

By William A. C. Zerffi

The present agitation regarding the licensing of music teachers, or vocal teachers, as it seems to be pretty generally interpreted, has caused a considerable commotion in the musical world, and no matter to which causes its origin may be ascribed, its very existence points to conditions which are of sufficient importance to demand the attention of all serious musicians. Before going any further, the writer wishes to make clear that he has already put himself on record as being opposed to any system of licensing, feeling convinced that such a plan would not touch upon the real issues at stake, and prove to be a misfortune rather than a blessing. Nevertheless, it must be admitted that there exists grave dissatisfaction with much of the vocal teaching of today, and this dissatisfaction is not merely confined to a relatively small group of indolent or indifferent students. If this latter were true, similar complaints would be heard in other branches of music, and vocal teachers would not be called upon to bear the brunt of the trouble. Since, therefore, it is against the vocal teacher that the accusations are directed, it would seem advisable to endeavor to determine whether the study of singing cannot be placed upon a basis such as exists in other branches of music.

CAN SINGING BE STANDARDIZED?

It has so far been customary to meet all suggestions that there might be a way to standardize the teaching of singing with the statement, that, since singing is an art, to attempt to standardize it would be to render it sterile and useless. This statement is undeniably true, but it is not with the artistic side of singing that fault is found. Whether a singer excels in artistry or not is a matter for the critics to decide, but, if the method of tone production which he employs is such as to cause impairment or even loss of voice, that is something which concerns him very vitally indeed. Were the function of a teacher of singing merely to instill artistic principles into the singer, and was not concerned with the production of the voice itself, the whole question of a license would never have arisen, but the teacher of singing is supposed not only to teach the pupil the art of singing from a musical and interpretative standpoint, but also to impart to him the knowledge necessary for the development and care of the vocal organ itself. It is dissatisfaction with the methods of tone production employed that has come to expression in the demand that something be done to remedy this unfortunate situation.

THE MYTH OF THE INDIVIDUAL METHOD.

The chief bulwark of defense which has been erected against the possible adoption of any uniform principles in the study of singing is the doctrine of the individual method. According to this doctrine, each and every singer employs his own particular method of tone production, specially contrived and adapted for his purposes. Before, however, accepting this it is well to examine its premises very carefully and see how much in agreement it is with the actual facts of voice production. A careful study of the anatomy and physiology of the vocal organ will reveal two unassailable facts, firstly, that apart from differences in size, all vocal organs are constructed alike and function alike, and secondly that the action of the vocal organ is subconscious. It may be said without undue exaggeration that these two facts transcend all others in importance when seeking a

correct understanding of the action of the vocal organ. If then, in spite of the veracity of these statements, there seem to exist so many and various ways of producing tone, their existence must be due to other causes than is generally supposed.

DIFFERENCES DUE TO VARIOUS FAULTS OF PRODUCTION.

The answer to this seeming paradox is to be found in the fact that it is not the method of producing tone that varies, but different habits of interference with the normal method of producing tone, which have given rise to the assumption that there are so many and varied methods of singing.

The writer is fully aware that this stressing of the physical character of the voice is unpopular, but, as he has already emphasized, it is with the physical production of tone that fault is being found. To attempt to solve the problem by ignoring these facts is waste of time and effort.

The opinion advanced by many vocalists, that accurate knowledge of the construction and function of the throat is a hindrance rather than a help to singers, does not bear investigation, for to argue that such knowledge may cause "throat consciousness" reveals a lack of appreciation of the true character of the vocal organ. As has already been stated, this action is subconscious and therefore not affected by conscious thought. If then this feeling of throat consciousness exists, it is due to the stimulation of other muscles of the throat, and in this case the more rapidly the singer learns to consciously inhibit the action of these interfering muscles, the more rapid and certain his progress will be.

FACTS VERSUS OPINIONS.

It is not difficult to see that as long as insistence is placed upon the statement that every singer possesses an individual vocal method, any sort of agreement in regard to principles of voice production is out of the question. Further, as a natural corollary to this, every vocal teacher must have an individual and secret method of teaching. It is a lamentable fact that the vocal profession is the only one which seems to recognize the existence of "secrets," such nonsense having long ceased to exist in all other professions.

Improvement can only be expected when students and public alike refuse to accept personal opinions in lieu of actual facts. It is at present not generally recognized that the study of singing can be undertaken without placing

reliance upon sudden flashes of intuition either on the part of the pupil or teacher. It is a difficult study at best, and it is unfortunate that the vast array of existing prejudices allows it to appear more difficult than it really is.

We are indebted to Mme. Devine for calling our attention to the following letter from her which appeared in the MUSICAL COURIER several years ago, and which will have the hearty approval of those who are opposed to the license, and is of especial value as expressing the opinion of an expert:

STANDARDIZATION IMPOSSIBLE

By Lena Doria Devine

"It has lately become a subject of discussion whether or not it would be advisable to examine and license vocal teachers the same as physicians and lawyers are. I have not given the subject much attention, but from what I have seen in print about it so far I cannot make out whether it is proposed to legislate against people who claim to teach singing but virtually have nothing to teach, or whether the campaign is to be against teachers who employ ruinous methods. Would it not be a farce to enact a law that would reach one and not the other class? Is it not far better to study with a teacher who can do nothing for you except play your accompaniments than with one who is apt to ruin your voice? A successful attempt to set up a standard method of teaching singing, such as everybody can be compelled to recognize, is not to be dreamed of as long as our greatest physiologists declare that the processes of phonation are still unexplained mysteries to them. However, until we possess such a recognized standard of procedure it is not feasible to frame a just and satisfactory law. There would be endless strife and controversy."

The above extract from an article I wrote and which appeared in the MUSICAL COURIER several years ago is herewith given to show that the present movement to discuss the feasibility of licensing vocal teachers is not an entirely new idea. After lengthy discussion and much argument it was finally disposed of as being utterly impractical and impossible.

DOES ISAACSON KNOW WHAT HE IS TALKING ABOUT?

December 6, 1922.

To the Musical Courier:

I have read with interest your very intelligent editorial on the matter of Licensing Music Teachers as it appeared in the November 30 issue, and I must ask you to give publication, if you please, to a correction of statements concerning myself which are utterly without foundation.

You state "That appears to be what Charles D. Isaacson has turned to, now that he had discovered how very unpopular his license scheme is."

I wish to answer this in very brief form. I have never favored the licensing scheme and you will not find any statement by me which would give you any reason to make this statement.

Again you state: "We have received indignant letters, telephone calls, and personal protests from teachers who say that he or his representatives have annoyed them by coming to their studios and listening to their lessons, and asking questions about their careers—and then soliciting advertising at so much per month before approval would be granted!"

Permit me to say that I have never called upon any teacher except at his request. I have received in my studio many teachers, however, who have come to me for an interview, and none were forced to come here. The approval which we have given to teachers has been given without any relationship to advertising. We have on file a large number of names of teachers with their statements, and whenever a reader asks us for our opinion upon any teacher we give that opinion irrespective of any advertising by the teacher in the newspaper. There is in the Evening Mail an advertised list. Nobody can get in that list who is not passed by us according to our standards, and it is a fact which is undisputed, that not less than seventy teachers have been refused admittance to the newspaper and to this list. The Evening Mail and myself feel that we are doing a good thing for our readers in aiding them to select music teachers.

You say, "One of these (teachers), asked if he (Isaacson) himself was a singer or singing teacher, acknowledged that he was neither. And there you have it. A man who is neither singer or singing teacher pretends, to approve and license a singing teacher!"

As I have stated before, I am not a singer or a singing teacher, but I believe that being a student of music and of general conditions in music that I have been able to use my intelligence in the selection of those teachers who have a right to teach. If I meet a man who has had no education, no experience, no pupils, and whose whole attitude is lackadaisical, I reserve the privilege to tell my friends and my public when they ask me, that I have no confidence and faith in that man. On the other hand, when I see a teacher who has had a fine education, and whose record is exactly as he has stated it, who seems to be honest, who shows intelligence, who produces pupils who have been with him for sometime—I have the right to use my intelligence to tell those people who come to me for my opinion, that I think the particular teacher in question is worthy of selection. It so happens that there are many thousands of people in New York City who have done me the honor to believe in me and I am doing my best to serve my public faithfully and honestly. I think that I can be more unprejudiced in judging teachers than a teacher.

It is unfair of your editorial writer to seek to impugn my motive by making the statements that I have just corrected.

I do not ask for any apology unless you wish to make one. I merely request in fairness that you give the same attention to this correction of mine as you did to the original misstatements.

Very truly yours,
(signed) CHARLES D. ISAACSON,
Editor, "Our Family Music" Page.

This letter from Mr. Isaacson explains itself. Our answer to it is to reproduce, on this page, a passage from the Evening Mail of July 1, 1922, in the column which is under the supervision of Mr. Isaacson. Pre-

sumably he either wrote or authorized what appeared in that column. In the passage here reproduced he evidently boasts that the license campaign was inaugurated by the Evening Mail "in September," which must mean September, 1921.

Investigation Of Charlatan Teachers Begun

City Chamberlain Takes up Matter Agitated by Evening Mail.

In September the first gun of a vigorous campaign was sounded by The Evening Mail to rid the city of charlatan music teachers, and arouse public sentiment toward the formation of a law to license music teachers.

From the Evening Mail, July 1, 1922, under the heading: "The Evening Mail's List of Approved and Recommended Music Teachers Under the Supervision of Charles D. Isaacson."

Further on in the same article he says: "The Evening Mail is pleased to note a statement issued by City Chamberlain Berolzheimer on the subject."

Still further down the column it says: "The three have agreed that the most practical measures would be to require teachers of music to become licensed." And Mr. Isaacson, after printing this in his column, with evident satisfaction, and giving the Mail the credit for firing the first gun that led to it, now has the effrontery to deny that he was ever in favor of the license! Faugh!

With evident approval, also, this column quotes Miss Bori as saying: "In this measure we have the support of . . . every worth while teacher in the City of New York, all of whom have been banded together to fight the charlatans themselves as best they could"—a statement that has been amply disproved by the vigorous attacks on the license plan by the prominent teachers at the City Hall meetings.

The article then urges students to put foolish pride aside and communicate with the Evening Mail, furnishing evidence to be used against the teachers, and adds: "The more evidence in hand the quicker the measure will be pushed."

As to the other matters, we certainly apologize if any injustice has been done Mr. Isaacson or the Evening Mail. Without for a moment doubting the good faith of our informants, we realize perfectly that they may have gathered a wrong impression from the visits and letters received from persons who represented themselves as coming from the Evening Mail.

If Mr. Isaacson says his approval has nothing whatever to do with advertising we are bound to believe him, but that does not in the least excuse his

amazing self-confidence in approving music teachers although the leading lights of the musical profession have stood up in the City Hall and publicly stated that they did not believe any just examination for the granting of a license was possible. What those musicians say is impossible. Mr. Isaacson not only does but is sure that he does right.

It is, of course, easy for Mr. Isaacson to get behind the anonymity of his position on the Evening Mail. We have no means of knowing whether or not he wrote or approved the article in the July 1 issue of the Evening Mail; we have no means of knowing whether he authorized what purports to be a copy of a letter signed Fred R. Williamson soliciting advertising of one of the best known teachers in New York and enclosing a questionnaire, saying: "We shall investigate statements on same," at which this teacher writes us, "I certainly was stunned."

We, also, certainly are stunned, but most of all we are stunned by Mr. Isaacson's flat contradiction that he never approved of the license.

PUPILS OF LESCHETIZKY

It is high time that the pupils of Theodore Leschetizky formed themselves into a league—defensive, and even offensive if necessary—while the memory of the departed piano master is still green in the world of music. Heaven forbid that twenty years hence every town and hamlet in the land should be the center of activity of as many alleged pupils of Leschetizky as there are Liszt pupils, so called, in all parts of the world, notwithstanding the stubborn fact that it is more than forty years since Liszt was strong enough to give lessons. He died in 1886, too feeble to withstand a slight cold in July. And surely his end must have been hastened by the exertion of giving lessons to several hundred pupils who could not have been more than three weeks old in 1886.

Leschetizky was very far from being a second Liszt, but he appears likely to run Liszt close with a second list of pupils. More than once we have come across a teacher of the "genuine Leschetizky method" in the most unlikely places. Some of them must have seen the old man eating in his popular restaurant in Vienna, or walked past an open window on a hot summer day when the venerable master of sarcasm was hurling out his epithets, and then gone home to let their imagination and spirit of romance persuade them in time that they had studied with Leschetizky.

Now is the appointed time for the Leschetizkyites to register themselves and see that the Leschetizkyana literature is established on the firm foundation of fact.

The most widely known of all the master's pupils, Ignace Paderewski, has but recently returned to the Olympian heights of the piano stool after his Dantean pilgrimage through the hell of politics. He is the man to lead the gallant band, the captain of the host.

In America today are Ossip Gabrilowitsch, Arthur Shattuck, John Powell, Pyle, and others whose names are more or less before the public.

In England are to be found Katharine Goodson and George Woodhouse, and in France, Marcel Ciampe. There are many others in Austria, Germany and elsewhere. If some of them write to us in anger because we have omitted their names we will thank them for proving to us the correctness of our suggestion that the pupils of Leschetizky ought to form a society and get their names collected in a book so that the world may be able to tell at a glance the sheep from the goats—to speak biblically.

FRISCA PUNCH

Advertising opinions are curious things, and it is surprising the sort of novelties some of our friends succeed in thinking up in order to get and keep their names before the public, which is, of course, the first essential of advertising. The latest one to be received in this office is a menu of Scari's Grill, San Francisco, wherein, under the Epicurian Tidbits, is to be found Logan-Berry Meringue Alice Frisca. Frisca is a San Francisco pianist who took her stage name from her home town. She seems to be arriving. At least she has arrived at the point of being grilled, which is something, at any rate.

DRINKING SONGS

The opinion that music is not political is evidently not shared by the Rumanian district attorney of Brasso (formerly Kronstadt), which formerly belonged to Hungary. A gypsy band in a country inn near the city played, among other things, a Czardas for the assembled company. When the assiduous official heard of this he had them indicted for intent to incite sedition, or something similar. Anyhow, the Czardas is considered in that part of the world to endanger the laws of the state. How long will drinking songs be permitted in the U. S. A.?

Metropolitan Opera Company

METROPOLITAN REVIVES PARSIFAL AND LORELEY

The Former Is Sung in German, with Curt Taucher in the Title Role and Matzenauer as Kundry—Alda a Capable Loreley, with Gigli Equally Fine as Walter—Chaliapin in Boris Again—Excellent Sunday Night Concert

ROMEO ET JULIETTE, DECEMBER 4.

The Monday evening subscribers heard the delightful Gounod opera on December 4, the performance being decidedly an improvement over the first one, which is saying a good deal. It seemed to go smoother and the artists were more at ease in their respective parts. Bori was again a charming and beautiful Juliette, singing her music with a tonal beauty and skill that won her much applause during the evening. Gigli as Romeo was excellent and in the best of voice; he achieved still another success. Didur's make up was an improvement and more within reason as Capulet, the father of Juliette. Henriette Wakefield, as Gertrude, was well cast and gave a good account of herself, while the part of Mercutio was entrusted again to the rich voiced and ever dependable de Luca. The rest of the cast was the same with the exception of Rafaelo Diaz, who adequately replaced Angelo Bada, who was indisposed. He did admirable work. Hasselmanns conducted with skill, rounding out a worthy performance of the interesting opera.

LORELEY, DECEMBER 6

On Wednesday evening, Catalini's Loreley, which was heard last season with Claudia Muzio in the title role, was given for the first time this year, before a large audience that manifested much interest. The cast was the same as last season, with the exception of Frances Alda, who appeared as Loreley. Mme. Alda was splendid in her conception of the role. Vocally she has never been heard to better advantage and she sang her lines with a freshness and beauty of tone that won immediate favor. As the Loreley she was bewitching. The role should be one of her best.

Marie Sundelius as Anna was admirable, repeating her fine singing of the role, while Gigli, as Walter, also gave a worthy account of himself. Danise as the Baron Hermann did some beautiful singing, and Mardones was the Rudolph. Incidental dances by Rosini Galli, Giuseppe Bonfiglio and the ballet added to the splendor of the performance, not to speak of the elaborate staging. Moranzoni had his orchestra well in hand and gave a commendable reading of the colorful score.

BORIS GODOUNOFF, DECEMBER 7

On Thursday evening, December 7, Chaliapin again was the attraction in Boris Godounoff, giving his powerful impersonation of the Czar. The minute the great basso stepped out on the stage in the Coronation Scene, he was the center of all eyes and the very manner of his walk and the way he half spoke his lines to the people assembled revealed his superb artistry. Again, in the scene with his children, he focused all attention, his acting and singing of the dramatic situation—when he sees the ghost of the murdered ruler—will never be forgotten by this writer. Had he not sung a note, Chaliapin would still have left his impression upon the minds of the huge audience that sat spellbound. And in the final act, where he calls for support of the people for his son, Teodoro, before he dies, one could have heard a pin drop. Every moment, almost every thought of this great artist was anticipated. So much so that when he apparently drew his last breath before dying, even in the last rows of the huge theater, it was heard with no difficulty. Chaliapin is a colossal singer and actor, and he is indeed a big drawing card for the Metropolitan.

Edward Johnston was the false Dimitri and handled the ungrateful part, with skill, while the other parts were in satisfactory hands; but with Chaliapin on the stage, all the other artists have a hard time, for he overshadows everyone. Papi conducted.

PARSIFAL, DECEMBER 8 (MATINEE)

On Friday afternoon, December 8, Parsifal was heard for the first time this season at the Metropolitan, and for the first time in its original language since the adoption of the English texts for the German operas. As a matter of further interest, was the appearance of the new German artists in the principal roles—Curt Taucher as Parsifal, Paul Bender as Gurnemanz and Gustav Schutzendorff as Klingsor, Margaret Matzenauer and Clarence Whitehill were heard in their familiar roles of Kundry and Amfortas and Artur Bodanzky conducted.

Mme. Matzenauer repeated her fine impersonation of the role, vocally and histrionically, and Mr. Whitehill also was strikingly impressive. The role of Amfortas is one of the best in his repertory and stands out also as one of the best impersonations heard here in years. Mr. Bender did especially praiseworthy work in his part. His voice is rich and sympathetic and the music finely suited to his voice. His handling of the role was in all respects admirable. Mr. Taucher's Parsifal is interesting and intelligent. Others who did well with their less important roles were William Gustafson, the rich voiced basso, as Titurel; Marion Telva, who was most satisfactory as A Voice; Myrtle Schaaf, as the second Esquire; George Meader, as the third one, and Marie Sundelius and Mary Mellich in the solo groups.

The performance was heard by a large and responsive audience.

AIDA, DECEMBER 8 (EVENING)

The second performance this season of Verdi's perennial Aida took place at the Metropolitan Opera House, Friday evening, December 8. The cast was the same as for the opening performance, except for Jeanne Gordon as Amneris, in place of Mme. Onegin. Miss Gordon sang excellently, despite the handicap of a cold, which made her a little careful of the use of her upper register. She is gorgeous, both in voice and appearance, as the Egyptian princess. Elizabeth Rethberg confirmed the excellent impression which she made in the first performance in the title role, and Martinelli, who is singing this year with more restraint than ever before—and consequently better—gave his usual satisfactory presentation of Rhadames. Danise lent his fine voice and vigorous action to Amonasro. Mardones was Ramfis and Edmund Burke the King. Laura Robertson, one of the new members of the company, sang well in the few measures assigned to the Priestess. Roberto

Moranzoni conducted, and there seemed to be more life than usual in the general movement.

DIE TOTE STADT, DECEMBER 9 (MATINEE)

The second performance of Die Tote Stadt was given at the matinee performance of the Metropolitan Opera on Saturday, December 9. The large audience seemed to lack the interest which the opera by Korngold should demand, also taking into consideration the fascinating picture which Mme. Jeritza creates and her splendid singing of the part. Orville Harrold was in excellent voice and sang the difficult music allotted to Paul in a most impressive manner, as did also Gustave Schutzendorff, singing the double role of Pierrot and Frank, and also Rafaelo Diaz as Count Albert, who gave a finished performance. Artur Bodanzky, conducted. Mary Garden was noted in the audience.

LA TRAVIATA, DECEMBER 9 (EVENING)

Verdi's La Traviata, which was again presented, Saturday evening, December 9, is one of those operas which invariably pack the Metropolitan Opera House. Whether this is due to the popularity of the work, or owing to the fact that three favorite singers were scheduled to appear in leading roles, is problematic. The three leading singers referred to, are Lucrezia Bori, Beniamino Gigli, and Giuseppe De Luca. Miss Bori, as Violetta, was particularly attractive; she was in excellent voice, and sang her various numbers with unusual charm and understanding. She won the approval of the large audience, and received innumerable curtain calls. Signor Gigli, who took the role of Alfredo, again revealed himself as an artist and singer of exalted rank and ability. His vocal powers are unlimited; this is apparent by the high esteem in which he is held by Metropolitan Opera audiences. De Luca in the role of Giorgio Germont, stirred his audience; his popularity increases year after year. Others in the cast were, Minnie Eger, as Flora Bervoise; Marie Mattfield, as Annina; Giordano Paltrinieri, as Gastone (who sang in place of Angelo Bada); Millo Picco, as Barone Douphal; Louis D'Angelo, as Marquis D'Origny, and Italo Picchi, as Doctor Grenvil (the latter appearing in place of Paolo Ananian).

The divertissement danced by Rosina Galli, Giuseppe Bonfiglio, Florence McNally, and corps de ballet won admiration. Orchestra and chorus under Giuseppe Bamboshek did excellently.

SUNDAY NIGHT CONCERT

The fourth Sunday Night Concert attracted a large audience on December 10, the soloists being Grace Anthony, Ellen Dalossy, Queena Mario, Frances Peralta, Charlotte Ryan, sopranos; Jeanne Gordon, contralto; Angelo Bada, Morgan Kingston, Orville Harrold, Giordano Paltrinieri and Armand Tokatyan, tenors; Edmund Burke, Louis D'Angelo and Renato Zanelli, baritones; Italo Picchi and Leon Rothier, basses.

The program opened with the second act of Il Trovatore, with Frances Peralta, as Leonora; Jeanne Gordon, as Azucena; Grace Anthony, as Inez; Morgan Kingston, as Manrico, and Zanelli, as Count di Luna. These artists did admirable work in their roles and contributed to a finely rendered act.

In Lucia di Lammermoor, act two, scene 2, Queena

Mario was the sweet voiced Lucia; dependable Grace Anthony appearing for the second time as Alisa; Renato Zanelli also singing for the second time during the evening as Lord Ashton, and Orville Harrold the Edgardo. Messrs. Harrold and Zanelli handled their parts with skill, each of the artists coming in for his share of the audience's favor. Miss Mario was also the recipient of much applause.

A new Faust was heard in the Kermesse Scene from that opera, namely Armand Tokatyan, who gave a creditable account of himself. Leon Rothier was the Mephistopheles; Edmund Burke, Valentine; and Charlotte Ryan, new as Marguerite, whose music she sang extremely well. Bamboshek conducted with his accustomed skill.

Mary Fidelia Burt's Successful Pupils

Mary Fidelia Burt's course in musicianship sight singing, ear training, musical stenography and interpretation has conducted greatly to the musical growth of many successful soloists. Among them, Lotta Van Buren, clavichordist and interpreter of the old-time music of Bach, Handel and their contemporaries, recently gave a series of historical talks on the clavichord, its predecessors and its development into the modern wonder, the pianoforte, at the small concert room of the Aeolian Building, through the week of November 20-25. She illustrated her remarks by playing selections with unique charm and artistry on her clavichord, a beautiful instrument made by Dolmetsch, of London. In some instances these were again immediately rendered by the Duo-Art piano, that the hearers might realize by contrast the exquisite delicacy and purity of tone of the older instrument.

At the very interesting concerts in Aeolian Hall, November 23 and 25, showing the historical development of music and of the pianoforte, Miss Van Buren rendered the opening group of the classic period, Minuet by Lully, and Rigaudon and Musette by Rameau. In her quaint and charming costume, she certainly transported the audience back to the days of Queen Elizabeth and to the salons of Louis XIII and Louis XIV.

Miss Van Buren has also been successful in her recent concerts at the Stamford (Conn.) Schubert Club, the Present Day Club of Princeton (N. J.) and the Press Club of New York City. She is also giving a series of Saturday Morning Clavichord Musicales, at the historic Abigail Adams' Mansion in East Sixty-first street.

Another successful pupil of Miss Burt, in both voice and musicianship, is Elspeth Macfarlane, who, as soprano soloist, did some beautiful singing at the organ concert given November 22 at Grace Church, Whitestone, L. I., by Kyle Dunkel, the brilliant young organist of Garden City Cathedral. In her second group of songs, the opening number, With Verdure Clad, from Haydn's Creation, was sung with fine phrasing, clear-toned execution, lovely, smooth legato, delicate nuances and sustained, exalted feeling throughout.

Her other numbers provided an excellent contrast, showing the richer, deeper and more brilliant qualities of her voice, in A Song of Thanksgiving (Allitson), Good Morning (Grieg) and Promised Land (Moore), and she added much tenderness in the lovely songs by Macfarlane, Remembrance and Ye Hills of the Hiellands. Wilbur Balch played very effective accompaniments to the vocal numbers. As church soloist and in concert, Miss Macfarlane has met with warm appreciation.

Miss Burt and Miss Van Buren are on the faculty of the American Institute of Applied Music in West Fifty-ninth street, New York City, where Miss Farlane also took her musicianship course with Miss Burt.

I SEE THAT

Joseph Schwarz has left the Chicago Opera and may not rejoin the company this season.

Frieda Hempel's home was robbed of \$25,000 in furs and jewelry.

Ivor Novello is coming to America.

Vera Janacopulos, who appeared in New York several seasons ago, sang recently in Paris—in German.

Tamaki Miura gives Sir Henry Wood credit for her first public success.

John McCormack will be the guest of honor at a dinner at the Catholic Club on December 15.

Cecil Arden charmed a Potsdam, N. Y., audience recently.

Muzio, Paderewski and Heifetz will be the stars of the Newark Festival.

Alfred Casella is due here next month.

May Peterson is filling engagements with her usual success.

After a long illness, Ysaye has resumed his work in Brussels.

Maier and Pattison had a thrilling experience on an aeroplane trip.

Frederic Freemantel's interesting series of articles begins in this week's issue.

Claudia Muzio won an ovation in Aida at her Chicago Opera debut.

The Victor Talking Machine Company has released two of the Edwin Franko Goldman Band records.

The Ukrainian National Chorus is meeting with fine success on tour.

Gigli has been made honorary captain of the New York Police Department.

Amato will arrive here in February to fill a limited number of concert dates.

Anna Fitzu will sing in Faust (concert form) in Norwalk, Conn.

Giuseppe de Luca is a Spring festival favorite.

Frederic Dixon is a champion of the American composer.

Louis Vierne, organist and composer, is in want; contributions may be sent to Lynnwood Farnam, 49 West Twentieth street, New York.

Richard Crooks, tenor, was soloist at the Rubinstein Club's first evening concert of the season.

The marriage of Donna Easley to Cipriano Andrade, Jr., is announced for December 28.

Gustave L. Becker's two-piano arrangement of Bach's Inventions has been highly praised.

Claire Dux will be heard for the first time in Portland, Me., today, December 14.

Josef Lhevinne will be under the management of Evans & Salter next season.

Paris papers record Ganna Walska's success there as soloist with the Padeloup Orchestra recently.

Five thousand people heard Gaski in San Francisco.

Phillip Gordon is winning favor in the West.

The Composers' Guild has formed a clearing house for unknown music.

Daniel Wolf won a fine success in his Aeolian Hall recital.

Myra Hess' London farewell recital was a memorable occasion.

Organist Dupre is having sensational success on the Pacific Coast.

Carl Ziehrer, the veteran Vienna "march king," died in that city on November 14.

The first concert of the combined Bel Canto and Music Optimists societies will be at the Waldorf-Astoria on December 19.

Elly Ney is giving a series of concerts on the coast.

Ethel Jones has returned to Chicago after spending a month in New York and Washington, following her New York recital.

Wassili Leps, as guest conductor with the San Carlo Opera Company in Philadelphia, met with unanimous approval.

Clarence Dickinson played the dedicatory recital on the new organ in the assembly room at Scarsdale, N. Y.

Parsifal was heard for the first time in German since the adoption of the English text.

Clara Novello Davies' artist-pupils sang at the Verdi Club.

Marie Novello and Laurence Leonard will be the soloists at the Rubinstein Club on Saturday.

Marie Sundelius, assisted by Conrad Forsberg, sang at the Swedish Lutheran Bethlehem Church last week.

Charlotte Peegé will appear for the second season with the Handel and Haydn Society, Boston.

Frances Peralta will sing with the Metropolitan Opera Company for the first time in Brooklyn.

Luella Melius has renewed her suit against Mme. Walska.

Robert Ringling will appear in Cleveland with the San Carlo Opera Company.

Los Angeles had a Daniel Mayer day recently.

Sylvia Lent is having much success abroad and will be heard in New York next fall.

Florence Leonard, president of the Breithaupt Association of America, gave a talk at the studios of Edith Beardsley and Esther Morris Washburn.

Tito Schipa's tour was a chain of brilliant successes.

Theodore Schroeder's pupils are busy filling engagements.

Frieda Hempel's Jenny Lind concert in Boston was a tremendous success.

Georges Enesco is due to arrive in New York December 28.

CHAPEL ROYAL CHOIR SCHOOL OF ST. JAMES' PALACE, LONDON

By Horace Wyndham

Severing of Elizabethan Link

OWING to the paramount necessity for economy in administration, the "Children" of the well known choir of the Chapel Royal, St. James' Palace, London, will shortly leave the historic school in which they have been cradled for nearly five successive centuries and receive the non-musical portion of their training elsewhere.

Although the famous choir itself will of course be continued, this decision means the snapping of an Elizabethan link, for the establishment on which the "axe" has thus fallen was founded by Queen Elizabeth as a "Gramere Schole for the Choristers of the Court." She also appointed a "Master of Song" to take charge of them. This office, now known as that of "Master of the Children," is one of the oldest connected with the Court of St. James, and has nearly always developed upon an ex-member of the choir. The records of its occupants, which go back to 1467 (when Edward IV was on the throne) contain many distinguished names. One of them happens to be that of a man who, on leaving the choir, joined the army and fought for Charles I. This was Captain Henry Cooke, who, according to John Evelyn, "was esteemed the best singer, after the Italian manner, of any in England;" and Samuel Pepys has an entry in his "diary" to the effect that he "heard a brave anthem of Captain Cooke's, which he himself sung, and the King was well pleased with it."

In 1846, however, a departure from long established precedent was made when a clergyman and non-ex-chorister was appointed to the position of "Master." The Rev. Thomas Helmore, who then appeared on the scene, held the office for the best part of forty-five years. It is interesting to note that among the boys under his care during this period was one who afterwards became the world famous composer, Sir Arthur Sullivan, joining the choir at the age of twelve, in 1854, he evinced such musical talent that he very soon secured a scholarship.

When the school was first founded, the "Children" (as the boys were officially known, to distinguish them from the "Gentlemen" who then as now sing the tenor and bass parts) were boarded and lodged in St. James' Palace. They were allotted a special servant "to truss and bear their harness and livery;" and the daily provision of food among eight of them consisted of "two loaves, one messe of great meate, and two gallons of ale." The picturesque "livery," or uniform, has been very little altered with the passage of time; and its principal features are still a long skirted scarlet coat, trimmed with gold lace and ruffles, scarlet breeches, black stockings and shoes, and white gloves. The headdress is a flat topped "mortar board," as worn at Oxford and Cambridge; and the buttons, which are of gilt, show a crown within a circle. As this attire costs a good deal of money, and is provided by the state, it is only renewed only once in four years.

"CHILDREN OF THE REVELS."

During the early days of the school's existence it was the custom to make the boys take part in the religious dramas, or "mysteries," that were then the fashion. On this account they were originally known as "Children of the Revels." When, and as often happened, the supply of voluntary recruits for the choir fell off, the master was granted a license to "impress" boys with good voices to fill up the vacancies. Among those thus secured under compulsion in the reign of Elizabeth was Thomas Tusser, who afterwards achieved distinction as a poet and author. One of the reasons why service in the choir was not popular among the boys was that they drew no pay for their services. Yet they earned a good deal of money for other people

by accepting engagements to sing in public; and it was they who gave the first performance in England of Handel's oratorio, Esther. Dr. James Nares, who was "Master" from 1757-1780, appears to have exploited the boys for his own personal aggrandizement; and it is recorded that "the Children made for him £100 a year by going out at 10s. 6d. each. He gave them sixpence among them for barley sugar; and he made of their clothes £50 a year."

Still, that his juvenile charges were well looked after, is evident from an official instruction on the subject. This expressly laid down that "when the boys return home from singing at the oratorios or any other concert, public or private, they shall have a coach to carry them home; and shall have a good supper." Thus the order. It is doubtful, however, if it were always complied with, for, during the regime of the next "Master," we read, "the boys complained and said they were starved." Some of the parents then took the matter up with the Bishop of London, and threatened that, "if he did not redress them, they would go to the King." Thereupon an enquiry was held, which resulted in the Bishop ruling that "the boys had very sufficient provision." Perhaps so. All the same, it was not the good Bishop who had to live on their diet.

"SPUR MONEY."

In the old days, the "Children," when their voices broke and they had to leave the choir, were sent to Oxford or Cambridge as "foundationers." All who left were ("provided their conduct had been good") given a grant of £20 by the Lord Chamberlain, and £10 and a Bible and Prayer-book by the Bishop of London to equip them for their future career. At one time they received, in addition to this gratuity, a complete outfit of clothes. While the "gentlemen" drew salaries for singing, the "Children," as has been remarked, were unpaid. Still, they had the chance of earning a little by levying "spur money," that is, by demanding a forfeit from anyone whom they detected entering the precincts of the Chapel Royal wearing spurs. Keeping a sharp lookout for such individuals appears to have led to unseemly disturbances. Thus, in an old document (dated 1598, and entitled, "The Children of the Chapel Royal Stript and Whipt"), attention was drawn to the fact that the "quoristers spend their tyme in talk and hunting after spur money, whereon they set their whole mindes, and doe often abuse dyvers if they doe not bestowe somewhat on them." The custom, however, was not abolished, and in 1632 the following pronouncement on the subject was issued: "If anie Knight or other persone entituled to weare spurs enter the Chapel in that guise he shall pay to ye quoristers the accustomed fine; but that if he command ye youngest quorister to repeat his gamut, and he fails in ye soe doing, the said Knight or other shall not pay ye fine."

So late as 1830 the Duke of Wellington himself infringed the rule, and was accordingly called upon for "spur money." As a matter of fact, however, he avoided the impost, because his youthful challenger ignominiously failed when required to repeat the gamut. This failure does not say very much for the educational standard then obtaining among the boys. In early times, too, there was also something clearly wanting with regard to the discipline, and special regulations had to be drawn up for the "Decent and Orderly Performance of Divine Service in the Chapel." One of these declared: "It is hereby ordered that ye several members of ye Quire doe joyn in singing with a due application, and with a proper and decent strength and extension of voice."

Still, these little deviations from absolute correctitude all occurred in the long distant past, and certainly have no parallels in the present day. What the learned Dr. Quimball wrote on the subject fifty years ago still holds good: "The Chapel Royal Choir is the most ancient in England; and is, as it has always been, the fullest, the best appointed, and the least imperfect in the kingdom." During its centuries of existence the school where the "Children" receive their professional training has produced many who have risen to the highest distinction as musicians and composers. Thus, in addition to Sir Arthur Sullivan and Alfred Cellier (the composer of Dorothy and a dozen other light operas), the list of alumni includes Dr. John Bull (who is credited, but on questionable authority, with having written God Save the King), Orlando Gibbons, Henry Purcell, and Sir John Goss. Such a record is one of which any choir school might well be proud.

Place Aux Dames!—For Easton

Fresh from her triumph as the Princess von Werdenberg (Die Marschallin) in Strauss' Der Rosenkavalier at the Metropolitan Opera House, Florence Easton recently appeared in the same role with the company at the Academy of Music, Brooklyn. The music critic of the Eagle, W. H. Humiston, wrote about her performance as follows: "The first place among the singers must be awarded to that sterling artist, Florence Easton, who sang the part of the Princess Werdenberg with lavish beauty of tone, with dramatic intensity, and with eloquent declamation. She looked every inch the aristocrat, especially in contrast to her boorish kinsman, and in the scenes with Octavian she made it seem the most natural thing in the world that a seventeen-year-old boy should be in passionate love with a woman more than twice his age."

Roberts to Sing Arabian Folk Songs

Art, indeed, has no boundaries. The voyage for the discovery of new and interesting song material has led Emma Roberts to the borders of Arabian folk song. That she has not penetrated farther is due to the fact that Arabian music is entirely traditional and handed down from one generation to another. It was only through the help of a friend interested in the collection of folk

songs of various countries that Miss Roberts was privileged to note down the two which she will give this season on her New York program.

Miss Roberts says that there are genuine musical qualities and great beauty in this music, a music which reflects the peculiar qualities of melancholy and savagery, so characteristic of the Oriental.

One hears these traditional songs at the wedding feasts of the country, which are made the occasion for all night feasting as well as elaborate entertainment with dancing and song. With a small orchestra, composed of a lute, violin, a native instrument resembling a snare-drum, and a tambourine, the singer intones the recitative which precedes each song and then to the accompaniment of music in which the instruments all play in unison—harmony does not enter into the composition of the music—the song is begun. The rhythmic variations are one of the most interesting features in Arabian music. They weave a most intricate and fascinating pattern throughout the song. Usually dancers accompany the singer, for, in the alliance of the three arts of music, motion and color the Oriental finds his highest emotional delight.

Miss Roberts will employ the lute, piano and violin for the musical background to the two songs which she will sing.

Cecil Arden Charms Potsdam, N. Y.

Potsdam, N. Y., November 30.—Cecil Arden, contralto of the Metropolitan, appeared here December 12 in a delightful concert at the Normal Auditorium. She made a splendid impression, the critic of the Herald saying in part: "Miss Arden has a wonderfully sweet, yet powerful



CECIL ARDEN

voice and uses it to perfection. She sings without apparently the least effort and enjoys her singing nearly as well as her hearers. From the highest to the lowest, every note was as clear as could be, and her phrasing was simply a delight. She sang with such apparent ease that it did not seem necessary for her to breathe, all of which, of course, showed her perfect technique. At all times she was perfectly true to pitch. Very remarkable was her power of interpretation and her ability to express the varying moods of her songs, which she did through the wealth of coloring in her voice, and by her characteristic facial expressions. Her diction was extraordinary in that, regardless of the speed and difficulty of the passages, every syllable stood out distinctly and clearly." Frank Merrill Cram accompanied Miss Arden. S. R.

Vreeland Makes Songs Interesting

Jeannette Vreeland appeared as soloist with the Springfield Orpheus Club on December 4, and according to the Daily News of that city it would be difficult to see how a better choice could have been made. The critic of that paper stated that Miss Vreeland's clear, flute-like soprano was a delightful contrast to the male chorus. "One could feel the wave of delighted surprise sweep over the great hall when she sang Vissi d'Arte," was another comment in the same review. That the Springfield Republican shared the opinion of the News is evidenced by the following extracts which appeared in that paper: "She quickly showed herself one of the best singers heard at the Orpheus Club concerts. Miss Vreeland has an unusual gift for making songs interesting and varied in style and should be highly successful in this line of work."

Kussner Pupil in Radio Concert

Francis Feinswog, artist pupil of Marguerite Kussner, recently played for the WOR radio broadcasting station. Her program comprised compositions by MacDowell, Moskowski, Tchaikowsky, Rachmaninoff and Brahms. At the close of the performance she was requested by the managers of the radio station to play there again at an early date.

Another pupil, R. Keefer, is becoming favorably known as a concert pianist and teacher.

Busy Month for Paderewski

Paderewski is in for a busy time of it after Christmas as can be seen from the following itinerary: January 3, Buffalo; 5, Cleveland; 8, Ann Arbor; 9, Detroit; 11, Pittsburgh; 13, Erie, Pa.; 15, Milwaukee; 17, Minneapolis; 18, St. Paul; 21, Chicago; 22, Dayton; 24, Cincinnati; 26, Lexington; 29, Montgomery; 30, New Orleans; February 1, Houston; 5, Dallas; 8, Fort Worth; 10, Oklahoma City.

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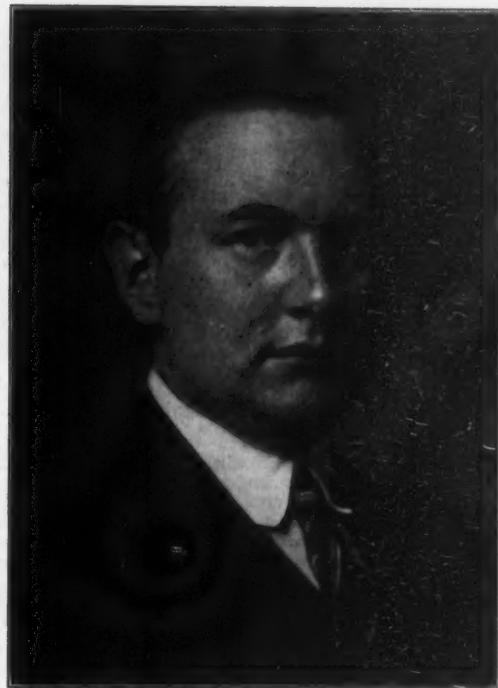
ENGAGEMENTS ALREADY BOOKED

Jan. 15th to Feb. 1st—New York, Baltimore, Cumberland, Washington, Philadelphia, Boston.

Feb. 1st to Feb. 15th—Providence, New Haven, Elmira, Detroit, Cleveland, Chicago.

Feb. 16th to Mar. 3rd—Greenville, Birmingham, Palm Beach, Jacksonville and New Orleans.

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KNABE PIANO

PHILADELPHIA ORCHESTRA PLAYS LOCAL COMPOSER'S WORK

Second San Carlo Week a Tremendous Success—Metropolitan Season Opens

Philadelphia, Pa., December 3.—The program presented by the Philadelphia Orchestra, December 1 and 2, was of more than ordinary interest, as one of the numbers, Jade Butterflies, was composed and conducted by a Philadelphian, Camille Zeckwer. This composition took the \$1000 prize at the Chicago North Shore Festival, last May, in competition with seventy-three other scores. The audience was vigorously enthusiastic about the composition, and also Mr. Zeckwer's conducting of it. Mr. Zeckwer is not only a composer and conductor, but also an eminent pianist as well, who studied under Maurits Leefson, also of Philadelphia.

Another delightful feature of the program was Bach's Brandenburg concerto in D major, for piano, flute and violin, with accompaniment of string orchestra. Alexander Siloti, pianist and pupil of Liszt, performed the piano part, while W. M. Kincaid, as flutist, and Thaddeus Rich, as violinist, played the other solo parts. It was admirably done. Mr. Siloti appeared again in the Liszt Totentanz, with the same success.

The other members on the program were Haydn's symphony No. 2 in D, and the finale from Götterdämmerung, Wagner.

CHAMBER MUSIC ASSOCIATION

At the second meeting of the Chamber Music Association, November 26, the Philadelphia Orchestra Ensemble presented a program which included a trio for two violins and viola by Dvorak; a composition for flute, oboe, clarinet, bassoon, horn and piano, by Albert Roussel, and a suite for the entire ensemble entitled, Through the Looking Glass, by Deems Taylor.

THE SAN CARLO OPERA COMPANY

The second week of the San Carlo Opera Company performances in Philadelphia was perhaps even more pleasing than the first. La Boheme was the opera for November 27, with Mmes. Fittzu and Charlebois; Messrs. Salazar, Valle, DeBiasi, Interrante and Cervi; November 28—Faust, with Mmes. Charlebois, Klinova; Messrs. Barre, DeBiasi, Valle, Cervi, Novelli and Curci; November 31 (afternoon)—a repetition of Cavalleria Rusticana, and Pagliacci; (evening)—Lucia De Lammermoor, with Mmes. Lucchese, Klinova, and Messrs. Valle, Salazar, De Biasi, Dhosche, Curci; December 1—Lohengrin, with Mmes. Fittzu, DeCisneros; Messrs. Boscacci, Valli, DeBiasi, Interrante; December 2 (afternoon)—a repetition of the entrancing, Madame Butterfly; (evening)—Il Trovatore, with Mmes. Rappold, d'Allesandro, Klinova; Messrs. Salazar, Interrante, Curci, DeBiasi.

There were many high lights in the performances. Among them were Richard Bonelli as Valentine, in Faust; Edith DeLys, as Gioconda; Beatrice d'Allesandro as Santuzza in Cavalleria Rusticana, and also as Azucena in Il Trovatore, her singing and acting in the latter electrifying; Josephine Lucchese as Lucia (her entire performance was fine); Eleanora de Cisneros as Ortrud in Lohengrin (the opening prelude immediately established her popularity with the audience).

The choruses also deserve a word of praise for the fine work.

Another matter of vital interest to Philadelphia was the admirable conducting of Wassili Leps, guest conductor for the matinee performance of Madame Butterfly, December 2.

METROPOLITAN OPERA COMPANY

The Metropolitan Opera Company opened its Philadelphia season very auspiciously, November 28, with Mefistofele, Feodor Chaliapin playing the title role with his usual success. Frances Alda appeared as Margherita, Frances Peralta as Elena, Flora Perini as Pantalio and Marta, Beniamino Gigli as Faust, Giordano Paltrinieri as Wagner and Nereus. Roberto Moranzoni conducted.

M. M. C.

Louise Chapman Accompanies Lambert Murphy

Louise Chapman, Minneapolis accompanist, recently assisted Lambert Murphy in three concerts on his North-western tour at Marquette, Mich., and at Pierre, S. D. In speaking of her work at the piano one of the Pierre local

papers said in part: "Her music melted into the singer's voice with such perfection one was conscious simply of the whole." Miss Chapman is studying with Marie B. Bencheley, the well known founder of the Bencheley System of Vocal Study, of Minneapolis.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space are responsible for any delay. The letters are answered seriatim.

WHO COMPOSED IT?

"Will you kindly tell me the name of the composer of Salt Water Ballads or Salt Sea Ballads?"
Frederick Kees.

FREE RECITALS

"Can you inform me if there are many free recitals or concerts in New York during the winter months to which a student would be able to secure tickets? Where could I hear good organ music on Sunday? My teacher does not seem to know about free musicals, or it may be he has so many questions asked about them that he prefers not to give information."

Usually the free concerts are mentioned in the daily papers, particularly in the Sunday editions. In many of the churches there are programs at four o'clock on Sunday afternoon and excellent music is given. There is so much free music available for students that there should be no difficulty in finding exactly what you require. It is understood that managers are very liberal to schools and conservatories in sending tickets for distribution. This fact is often annoying to others in an audience, for the students sometimes consider it their privilege to criticize the performer in loud tones during the progress of a number. The writer has been greatly annoyed by the conversation of students who paid little attention to the music, but discussed personal matters, announcing they had free tickets and otherwise making themselves disagreeable. One of the recent free musical events was the singing of Brahms' Requiem at the Cathedral of St. John the Divine.

A PUBLIC BENEFACTOR

"As an organ student, I was greatly interested in the notice of the gift that City Chamberlain Philip Berolzheimer has just made to the Guilman School of Music. Seven subscriptions to the Boston Symphony will certainly be appreciated by those who are studying seriously. But of course Mr. Berolzheimer is so interested in music, as he has shown in every way, it is not surprising he has made the gift for the benefit of students who cannot purchase tickets for themselves. Can you tell me what conditions are attached to the gift?"

No announcement of any conditions has yet been made, if there are any attached to this latest gift of Mr. Berolzheimer. Naturally it would appear that the subscriptions are for the benefit of students of the Guilman School. If you are studying there, you will probably benefit by this gift. The opportunities of hearing good music in New York, at free recitals, are numerous and many announcements appear in the daily press. It was said last season that there were one hundred and twenty-five concerts in one week in New York, some of them free to the public. It is a great educational center for the music student in any line of work.

KATHLEEN MAVOURNEEN

"Do you think if I put some of the old favorite songs on my program that the public would like to hear them? There are so many songs that were demanded by the public forty or fifty years ago that are never heard now. It has occurred to me they must have had merit in them or they could not have held their place for so long. Many of the opera singers who gave recitals sang ballads that were hummed and whistled all over the city. Do you think Kathleen Mavournen would please an audience now?"

The songs of forty or fifty years ago appear to have been quite outgrown by the present generation. A new style of composition has arrived, gradually superseding the favorite old style ballad, now quite unknown to the younger generation. A tenor song that most tenors included in a program was Come Into the Garden, Maid, which gave a chance for top notes and a sort of burrah style of singing. Many of those old songs would not be called music by singers today. Trying to resurrect Kathleen Mavournen would probably be hard work—excepting for a John McCormack. The great opera singer, Brignoli, always had to include a number which would be called sickly sentimental today. There are some of the old songs that have held their place from real beauty and of course they are too well known to be considered revivals when they appear.

UNPREPARED

"A short time ago I attended a concert where a pianist made her debut. The program read well and the selections were all good, but alas! the debutant was as yet only a student, not at all ready for public work and simply made an exhibition of herself as unprepared for public appearances. Whose fault was it? Did her teacher recommend her giving a recital, or was the young woman over-ambitious? She certainly did not reflect much credit upon the teacher who was supposed to have prepared her for the appearance. Why do teachers over-praise a pupil?"

Your question is one that has often puzzled many, particularly

critics who have had to sit through such unprepared and badly executed programs. Perhaps it was not all the teacher's fault, nor all the pupil's fault. One great trouble with pupils seems to be that few of them will take the advice of a teacher as to public appearances, but are in such haste to consider themselves finished that they change from teacher to teacher until one is found who will flatter them sufficiently. Nor is this flattery from teachers an unknown quantity among the great teachers of the world. Some years ago a young woman pianist gave a concert in Queen's Hall, London, with an orchestra. She had studied with one of the best known of the European teachers and had been told she was ready for public work. For some reason she selected London as the scene of her debut. The concert, as far as she was concerned, was one of the funniest things imaginable; she was incompetent in every way and what she called her piece with the orchestra would have made everyone laugh, had not politeness prevented. It could hardly be called a fiasco, it was so bad. The following day, in speaking of her playing, she said: "My left hand would go so much faster than my right, I could not catch up with it."

Many pupils think they can give concerts after studying for a year, and are much annoyed at the teacher who does not agree with them. It is a long, hard road to become a competent musician, taking years of study, and afterwards years of constant practice to keep up to the mark.

LINDSBORG (KANS.) CHORUS DEDICATES KANSAS CITY HALL

Lindsborg, Kans., December 3.—The Bethany Oratorio Society and Symphony Orchestra dedicated the new Royal Pavilion in Kansas City, Mo., with two performances of Handel's Messiah, November 18 and 19. The auditorium is an immense affair with a seating capacity of 10,000. Both houses were practically sold out. The acoustics were quite acceptable and seldom has the chorus of 600 voices been heard to better advantage. Supported by an augmented orchestra of seventy-five pieces and a powerful organ, the effect in the climaxes was overpowering.

Public and press were unanimous in their praise. Mrs. Allen Taylor, soprano; Mrs. Raymond Havens, alto; Frank Cuthbert, bass, and Ernest Davis, tenor, were the soloists. The singing of Mr. Davis was outstanding. His voice is clear and has carrying power and his interpretations are convincing. Hagbard Brase directed with assurance and breadth.

Several new teachers have been added in the School of Fine Arts of Bethany College. They are: Geneva Smith, public school music and voice; Clarabel Banta, expression; Thelma Norwood, normal art; Benjamin Tilberg, voice; Paul Goodman, piano; Ralph Brown, reed instruments.

The Bethany Male Chorus, Oscar Lofgren director, gave a concert in the college auditorium, November 26. The chorus was ably assisted by Clarabel Banta who read, and George Riecks, Arthur Uhe and Hjalmar Wetterstrom, who played the trio in C minor by Beethoven, for piano, violin and cello.

Arthur Uhe, George Riecks and Hjalmar Wetterstrom gave a concert before the State Teachers' Convention at Hutchison, Kan.

O. L.

Vienna "March King" Dead

Vienna, November 15—Carl Michael Ziehrer, the Vienna "March King" and composer of many operettas and of several hundreds of immensely popular Viennese songs, waltzes and marches, who was to have celebrated his eightieth birthday shortly, died here last night. Ziehrer had visited the United States for a concert tour many years ago, accompanied by the military band of the "Deutschmeister," the most celebrated Austrian regiment of infantry, of which he was for several decades the bandmaster, and the American tour of the famous band was made possible by a special permission of the then Imperial Austrian Government. In recent years Ziehrer's popularity had been waning as a result of the growing vogue of American dance music, and he died in great poverty. The cost of his burial will be paid by the municipality of Vienna, and he will be buried in a special "grave of honor." A moving picture dealing with Ziehrer's life is now running in the picture houses of Vienna.

P. B.

Zerffi Pupil Scores in Our Nell

John Merkyl, who plays a leading part in the new play, Our Nell, now running in New York, was well received by the public and daily press, as the following excerpts would indicate:

The audience last night was particularly interested in the villain—a role in which John Merkyl gives the best performance of the evening.—New York Times.

Gershwin's Ingenue Baby, sung by John Merkyl in the first act, will probably prove the most popular number. It was wildly acclaimed last night. . . . John Merkyl as the villain scores in every scene he plays. He satirized the traditional bad man of the big town to perfection.—New York Morning Telegraph.

John Merkyl, as Mortimer Bayne, presents an amusing facsimile of the evil city feller in riding clothes who used to haunt our huzzaw dramas. The best song of those written for Our Nell by George Gershwin and William Daly, falls to him to sing, namely, Ingenue Baby. This is a definite hit.—New York Evening Journal.

Mr. Merkyl is a pupil of W. A. C. Zerffi.

Michael Press Arrives in New York

Michael Press, concert violinist, formerly a member of the well known Press Trio, arrived in New York, November 30, on S. S. Lithuania of the Baltic-American line.

Mr. Press was at the head of the violin department at the Moscow Conservatory of Music from 1900-1903, after which he traveled throughout Europe as concert violinist. In 1921-22 Mr. Press was conductor of the Gottenberg Orchestral Society. He intends to make America his permanent home, and anticipates appearing in concerts as soloist in New York City and on tour.

Oratorio Society of N. Y. C. Christian Science Institute to Give Concert

The Oratorio Society of the New York City Christian Science Institute will hold its annual concert this season at the Metropolitan Opera House on Tuesday evening, December 19.

Another Simmions Pupil at Metropolitan

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BROOKLYN STANDARD UNION—Felix Deyo
Like a benediction after Vieuxtemps' deadly dull pages came A. Walter Kramer's Symphonic Rhapsody. It is one of the compositions in which Mr. Kramer has reached out for the larger things in music. The Rhapsody shows Mr. Kramer's ability to write for the violin as solo instrument. Miss Parlow played it with all the fervor and heart and soul of her artistry.

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Press Comments on a Recent

CYRENA VAN GORDON

Appearance With The Chicago Civic Opera Co.

"VAN GORDON IS BRIGHT STAR IN VALKYRIE. SCORES TRIUMPH AS BRUNNHILDE." Glenn Dillard Gunn, *Chicago Herald Examiner*, Dec. 4, 1922.



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AS BRUNNHILDE IN "VALKYRIE"

"VAN GORDON STAR." Edward C. Moore, *Chicago Tribune*.

"VAN GORDON MADE A GLORIOUS BRUNNHILDE." Karleton Hackett, *Chicago Evening Post*.

"CYRENA VAN GORDON LIKE GODDESS IN VALKYRIE ROLE." Herman Devries, *Chicago Evening American*, Dec. 4, 1922.

"CYRENA VAN GORDON FINE BRUNNHILDE." Maurice Rosenfeld, *Chicago Daily News*, Dec. 5, 1922.

"CYRENA VAN GORDON HAS NEVER SUNG BETTER." Paul R. Martin, *Chicago Journal of Commerce*, Dec. 5, 1922.

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NEW YORK CONCERTS

MONDAY, DECEMBER 4

CITY SYMPHONY ORCHESTRA

The City Symphony gave the third concert of its Carnegie Hall series on Monday evening, under the direction of Dirk Foch. The special attraction at this time was Marguerite Namara as soloist. The first number was *Voi che sapete* (Mozart), which she sang with a fine voice and appreciation for the well known number. The audience was enthusiastic and demanded an encore to which she did not respond. Her second selection, *Un Reve* (Grieg), was even more satisfactorily rendered. Her voice was full and clear. The most effective work vocally, however, was the *Gavotte* from *Manon* (Massenet). It may be truthfully stated that after this the large audience gave Mme. Namara an ovation, which she acknowledged gracefully, but she did not sing the much desired encore. Mme. Namara is in splendid voice, in fact, it seems that she has never sung so well before, and she made quite a charming picture in her effective red gown.

The orchestra began with Tchaikowsky's *Symphonic Fantasia* and *Francesca da Rimini*. After the intermission Mr. Foch led his men through the colorful *Hugo Wolf Italian Serenade* and ended with Strauss' *Tone Poem* (*Death and Transfiguration*). The musicians seemed to respond much more readily to the direction of Mr. Foch on Monday night than at a previous hearing, and he attained some good effects. These orchestral concerts have started with interesting programs and cannot fail to attract considerable attention, which they are already doing.

The Times said in part: "Mme. Namara sang with clear and agreeable tone. . . . The American: 'Fascinating to the eye in her gown of luscious red, and as pleasing to the ear, Marguerite Namara lent a flash of special interest to last night's concert. . . . In good voice . . . the beautiful soprano sang the *Voi che Sapete* aria from Mozart's *Nozze di Figaro*, Grieg's *A Dream* and the *Gavotte* from Massenet's *Manon*. She was recalled five times by her appreciative audience.' The Herald: 'Her singing seemed to give much pleasure. Her agreeable voice was at its best in the operatic excerpt.' Frank Warren of the World: 'Her voice since the last hearing has improved. It is firmer, clearer and more evenly produced. It is, too, musical. . . .'

THE PHILOMELA GLEE CLUB

The Philomela Glee Club, Etta Hamilton Morris director, gave its first concert of the season 1922-23 in the Academy of Music, Brooklyn, on Monday evening. This organization, conducted for the past seven years by Mrs. Morris, has made remarkable progress under her able guidance, which is evident to all by the excellent ensemble work, as well as by the large audiences attracted at each concert. Heretofore these concerts were given in the concert hall of the Brooklyn Academy of Music, but this having outgrown its usefulness, it was necessary to secure larger quarters, and the choice fell to the Opera House.

The Philomela sang a program comprising *Gloria* (Buzzi-Peccia), *Snow Fairies* (Forsyth), *Tally-Ho* (Leoni), *The Perfect Hour* with incidental solo sung by Laura Consaul Ross (Poldowski), *The Bugle* (Fox), *In Fair Seville* (Pierre), *The Pancake Song*, a capella (Lecocq), *Autumn Storm* (Grieg), and Russian choral ballad, *Vasilissa the Fair* with incidental solo sung by Mathilda Crisson (arranged by Kurt Schindler). The same color, precision and general ensemble which has characterized the work of this organization since Mrs. Morris assumed the directorship again were outstanding features at this concert. There was sincere applause from the large and fashionable audience.

Albert Spalding was the assisting artist, playing, with his accustomed finish, *La Folia* (Corelli), concerto No. 2 in D minor (Wieniawski), and a group of five selections, comprising *Air on the G string* (Bach), *At the Fountain* (Schumann), *Alabama* (plantation melody and dance by Spalding), *Caprice No. 17 in E flat* (Paganini-Spalding), as well as *Introduction and Tarantelle* (Sarasate). To these he was compelled to add four insistent encores. His warm and luscious tone, as well as his beautiful phrasing and general musicianship, gained for him long and continued applause and innumerable recalls.

LESTER DONAHUE

Lester Donahue, pianist, gave his first New York recital in several seasons at the Town Hall Monday afternoon. He began with Liszt's *Variations* on a theme of Bach, cleanly and forcefully played; but the rest of his program was interestingly modern. Debussy's *Poissons d'Or* darted about and shimmered delicately under Mr. Donahue's facile fingers, while the worst that can be said about John Ireland's *Spell* is that it sounded like Cyril Scott on an off day. De Falla's *Andalusia* sounds like Albeniz dressed in elaborate disguise, though De Falla's piece called for a more highly developed piano technique. The piece de resistance of the program was the Fifth Scriabin sonata, the material of which was later drawn upon for the same composer's *Poem of Ecstasy*. This sonata, in one movement, is decidedly long. The dramatically ecstatic part is noisy; the lyrically ecstatic part, rather banal. Mr. Donahue played the whole thing with real virtuosity, scoring a decided effect.

After this came the *Liadow Barcarolle*, and that delightful Godowsky genre piece, *Old Vienna*, which had to be repeated. To end with there was a bravura performance of the Balakirev *Oriental Fantasia*, *Islamey*, which, once counted the most difficult piece for the piano, fairly scintillated under the fingers of the player.

Mr. Donahue has always been a pianist of parts, and his art grows steadily. The very program itself is proof of his vital interest in what is new in piano literature. There is color and vitality in all he does.

A large audience gave evidence of its interest in the work by hearty applause, and called for an encore at the end to which he responded by playing the *Slower than Slow Waltz* of Debussy.

MAX OLANOFF

A very favorable impression was made by Max Olanoff in his violin recital at Aeolian Hall, Monday afternoon. This young artist showed, in an exacting program, sound musicianship, knowledge of style, intelligence and sincerity. In the Handel sonata with which he opened his program and the Bach chaconne for violin alone which followed, his understanding of the content and his musical intent were admirable. The difficult *Vieuxtemps* concerto in D minor brought out many fine qualities. A firm, large tone of good quality, a technique that served him well, excellent feeling and repose marked his performance. Minor faults included an occasional roughness of tone due to too vigorous bowing. The last group consisted of shorter numbers—*Berceuse* (Cesar Cui), ballet music from *Rosamunde* (Schubert-Kreisler), *On Wings of Song* (Mendelssohn-Achorn) and *Spanish Dance—Zapateado* (Sarasate). Perhaps his best work came in the third number, *On Wings of Song*, which he interpreted with fine musical feeling and a very smooth, beautiful tone.

The audience was unusually enthusiastic and recalled Mr. Olanoff many times, demanding numerous encores at the end. John Warren Erb proved an excellent accompanist and was called upon to acknowledge his share of the applause after the *Vieuxtemps* concerto.

Mr. Olanoff had many complimentary press notices. The Evening Mail said in part: "Bach's chaconne for violin alone, relentless in its demands, showed the full capabilities of this player; he is not the dazzling kind, his effects are gained by a colorful tone and good musicianship."

TUESDAY, DECEMBER 5

FEODOR CHALIAPIN

Feodor Chaliapin, the great Russian singer, gave his second concert in Carnegie Hall on the evening of December 5, and scored another one of his tremendous successes. As is his custom, he announced his program from the stage, the English texts of his songs being found in the printed song books issued to the audience. His program was made up chiefly of Russian numbers, there being only two or three selections in other languages. Chaliapin was in splendid vocal condition, and as usual he aroused his hearers to great enthusiasm with his dramatic gifts.

The critics were again very enthusiastic in their praise of the Russian basso, the Herald stating that "It would be difficult to imagine a more stirring eloquence in song than his delivery of such numbers, for instance, as *Rachmaninoff's Aleko* or *Schubert's The Double*." A. C., in the World, declared that "Chaliapin sang everything as he has done everything this season, with fully recovered voice and a minute shading of mood and volume which is little short of magical." According to the critic of the Times: "The blonde Russian giant gave the *Volga boatmen's* song, *Ai Ukhnyom*, as no other has sung it, the vanishing refrain drawing his house to silence and then to an answering roar from floor and galleries."

Max Rabinovitch, pianist, and Nicholas Levienne, cellist, added variety to the evening with their solos.

MARIE ROEMAET-ROSANOFF

The violoncello recital given by Marie Roemaet-Rosanoff at Aeolian Hall on Tuesday evening, proved to be one of unusual interest. Primarily it introduced a young artist who received her entire musical training in America (as reports go). Miss Rosanoff made a decidedly favorable impression, revealing in her playing much charm; a sweet, singing and yet powerful tone of good carrying quality; technical development which enables her to master difficulties with apparent ease, and above all, sincerity and musicianship. The large audience was composed mainly of professional and amateur musicians, as well as music students. That Miss Rosanoff satisfied her critical audience was evident by the sincere applause bestowed, and by the fact that all remained to the end.

The program opened with an old sonata by Sammartini, which the concert giver played with good tone, warmth and intelligence. Dvorak's concerto which followed (a work rarely presented by cellists, owing to its many difficulties) was played by Miss Rosanoff with breadth and musicianship. The same excellent qualities were revealed in her performance of the unaccompanied suite in C by Bach. The closing group contained *Fauré's Sicilienne* and *Fileuse*, as well as *Air by Hure* and *Davidoff's La Source*.

The New York Tribune said: "The soundness of her taste as a musician as well as her technical skill was equally attested by her list of pieces as by her playing. She challenged the judgment of the serious minded by making Dvorak's concerto, which is seldom played, and Bach's suite in C, the central numbers of her scheme." The Herald commented: "An excellent cellist made her debut last evening in the person of Mme. Marie Roemaet-Rosanoff. . . . Clarity, vigor and expression marked Mme. Roemaet-Rosanoff's playing. This young cellist appeared equally at ease in difficult technical feats and lyric passages calling for delicacy and repose. . . . Mme. Roemaet-Rosanoff's technique is excellent and she possesses resources fully able

to cope with the difficulties of her program. Her tone was adequate in depth and purity and essentially lyric in quality." The World: "Marie Roemaet-Rosanoff played a program of cello music that had the virtue of considerable musical worth. . . . Her reach was hardly proportionate to her grasp, for she did not succeed in making all this music uniformly interesting." The American: "Marie Roemaet-Rosanoff is the latest recruit to the cult of women cellists and made a favorable impression on a good sized audience in Aeolian Hall last night. Her manipulation of the cumbersome instrument was interesting. Her tone, lacking something of the mature lusciousness, was not without charm, while her bowing was broad and effective."

ANNA CASE

Anna Case, the wholly delightful and charming soprano, gave a recital in the Town Hall on Tuesday evening before a practically capacity audience. Gowned in a spangled white dress and looking very radiant, Miss Case presented a program which included old Italian airs, French and German songs, as well as several numbers in English. She possesses a voice of very fine quality, especially in the lower and middle registers and her diction is at all times clear and distinct. Miss Case is so well known that a detailed account of her artistic assets is unnecessary. Suffice it to say that the audience was very enthusiastic over her artistry and musicianship and that quantities of beautiful flowers were showered upon her. Edouard Gendron was the accompanist.

In reviewing Miss Case's recital W. J. Henderson waxed eloquent in his praise of the singer, stating among other things: "It must be one of the most delightful things in the world to be Miss Anna Case. A beautiful woman with a beautiful voice, a gracious manner and an unusually good technical and artistic equipment ought to experience every day something of the joy of living. Certainly Miss Case should be happy when she is singing old Italian airs and a bit of Handel, for artists who can do it as well as she can are very, very scarce. . . . Miss Case's vocal technique is a joy. It is extraordinarily good. She has a tone production which ravishes the ear of the connoisseur. She rarely displaces her tone and her point d'appui, as the French name it, is almost always the same. The result is homogeneity and smoothness and loveliness. Her breath support is admirable." According to the Times "Miss Case sang better than she has at various times since she left the Metropolitan company."

WEDNESDAY, DECEMBER 6

SIGRID ONEGIN

On Wednesday evening, the new Swedish contralto, who has just joined the Metropolitan Opera this season, was heard for the first time here in recital. Mme. Oegin has a winning personality and the large audience that came to hear her felt the charm and was most enthusiastic in its applause.

Mme. Oegin opened her program with a group of Schubert's songs, beginning with *Die Allmacht*. This proved to be the number which she sang best of her entire German selections, and in it she used her voice to its very best advantage. Her second group was of Brahms, and the *Sapphic Ode* so appealed to the audience with its tonal beauty that she was forced to repeat it. Her third group included romances and pastorals of the eighteenth century (arranged by J. B. Weckerlin), and, strange to say, it was in this group that Mme. Oegin's best tones were developed. She used a legato and a pianissimo which were lacking in the first two groups. Her last numbers were English songs—*The Blind Ploughman* (Clarke), *I Heard A Cry* (Fisher), *Time Enough* (Taylor), *A Feast of Lanterns* (Bantock), and *Chanson Sarazene* (Joncieres).

Much interest has been evinced in this new singer and it was not surprising that Carnegie Hall was filled with many musicians of note. Her voice is large and full, and even though the quality is sometimes dark, it is flexible, and Mme. Oegin seems to be able to sing practically anything she desires. It was very gratifying to hear her English diction, particularly in the first selection. It was especially good, remarkably so considering perhaps that this is her first effort.

The Journal said in part: "This superb voice, rich and warm as old wine; the tumultuous, exultant, dramatic feeling that had suffused it, still subjugated one's mental hearing, continued the spell that the singer herself had thrown upon one." H. E. Krebhiel of the Tribune: "Her voice is a contralto of exquisite quality and tremendous power. It is completely under the control of a singer whose intuitions and training are equally good and whose emotional warmth vitalizes her tones and gives them the colors of a gorgeous sunset. In every style of song which she essayed last night it gushed out like a deep yet limpid stream, with a steady flow, reflecting all the lights and shadows of the music. For such singing the current operatic repertory is too limited. It is heard only to its full advantage in a recital of songs." The Herald: "This list afforded Mme. Oegin good opportunity to disclose her abilities. She was successful in no small degree. Her voice of fine range, great power and rich quality, manifestly gave great pleasure, as did her splendid dramatic power in certain songs." The American: "Miss Oegin justified the praise accorded her for her work as a leading member of the Metropolitan Opera Company. With a voice notable for richness, warmth and opulence, she did ample justice to the tense, dramatic numbers on her program." The World: "Her singing of *Erlokoig*, too, was a great thrilling evocation of pity and terror—a really great performance." The Sun: "But the climax of the first group was the definite dramatic impersonation that she brought to the *Erlokoig*. This melodrama has been played with more subtlety, perhaps with more poignant delicacy, but rarely with more tense excitement, more struggle, more catastrophe." Frank H. Warren of the

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Evening World: "The experience and versatility she has shown in her operatic appearances were of service last evening in the contralto's ability to be 'at home' in German, French or English songs. Lieder or classics were alike to her; her full, rich voice, with its wide range, her fine phrasing, and her skill in tone coloring, the life of a song, were a delight to the seeker for vocal artistry. She takes a position as one of the select band of recitalists whom it is almost a duty to hear." The Mail: "Her voice is full, rich, soft and it is handled with ease and flexibility that are amazing in conjunction with so big an organ. Breath control, phrasing and color are equally remarkable."

EDNA INDERMAUER

Edna Indermauer, contralto, gave a pleasing recital at Aeolian Hall on Wednesday afternoon. Her voice is of good quality and volume, rich in the lower register and of better color in that range than in the upper. She shows thought in her interpretations and care in phrasing. She strayed occasionally from the pitch on the higher notes, but her diction was excellent in the three languages in which she sang. Indeed, the word books supplied with the programs were hardly necessary. In her first group of old German and Italian, the Venetian Pastoral by Porpora-Schindler was heard for the first time in New York and was well received. Of the German group, the songs by Edward Schütt were most pleasing. Two songs by Casella-Soir Paen, an impressionistic song, seemed the more interesting—and two old French pastorales formed the French group. The concluding numbers were in English—the first, Peace, was a beautiful musical setting by Eric Fogg to words by the Indian poet, Tagore, from the Gardner. A lovely Christmas carol by Malcolm Davidson proved different than the usual Christmas carols.

Miss Indermauer is aided by a gracious stage presence and personality, and her audience gave her an enthusiastic welcome, calling for many encores. Kurt Schindler gave valuable and artistic support at the piano.

The Herald remarked: "Mme. Indermauer's voice is agreeable in quality and her diction was excellent." The Evening Mail commented on her "warm, pretty voice," and her "intelligent interpretations."

THURSDAY, DECEMBER 7

NEW YORK SYMPHONY: PADEREWSKI, SOLOIST

The New York Symphony Orchestra, Walter Damrosch conductor, gave its regular Thursday afternoon subscription concert in Carnegie Hall before a capacity audience. Paderewski, being the soloist, and scheduled for but two appearances with orchestra in New York—Thursday afternoon, December 7, and Friday evening, December 8—and with the New York Symphony Orchestra, attracted a large number of musicians and music lovers who, for fear of inability to gain admittance, came early.

Paderewski, giant and poet of the keyboard, was greeted with thunderous applause upon entering the stage; everyone in the vast auditorium arose to do homage to the great master. Several minutes elapsed before quiet was restored; then Mr. Paderewski seated himself at the piano and began. From the opening to the end of Beethoven's Emperor concerto (which he selected as the vehicle to reintroduce himself in a concert with orchestral accompaniment) he held his audience spellbound. His performance of this work showed the pianist as the sincere and deep thinking musician for which he has always been famous. At the conclusion of the concerto Mr. Paderewski, contrary to rule and habit, (but to the delight of his audience), broke all precedents by playing again, his choice being three Chopin numbers. In these he revealed a charm and poetic insight which bordered on the miraculous.

A word of praise is due Mr. Damrosch for the unusually fine accompaniment given the soloist. The orchestra gave an excellent reading of Tchaikowsky Symphony No. 5 in E minor, which was the other program number. The concert was repeated Friday evening December 8.

The New York Tribune said: "There are those who do not like this particular Beethoven concerto, who find its 'imperial' measures over-long, but there could have been but few who kept track of the time-element yesterday afternoon. There was a day when Mr. Paderewski seemed inclined to punish the keyboard, to try for a greater volume of sound than hammers and wires could produce, but there was no sign of this yesterday, neither, it seemed, of stiffness in his flying fingers. It was an essentially poetic performance, one with effects both grandiose and subtle from the opening crash to the ethereal embroidery of notes which he wove about the second theme in the first movement. There was melodious poetry in the adagio and joy unconfined in the rondo." The New York World: "There was an air of collective dignity about the gesture, and it was obviously as Poland's former president that they greeted him. After his performance it was as an idolized pianist that they applauded. The concerto was Beethoven's colorful and variegated No. 5 in E flat. Surely there could hardly be a fitter work to welcome a returning figure than the jubilant opening allegro. Paderewski played the piano part with an excellent modulation of volume, made of the series of cadenzas and arpeggios something akin to the great swaths of paint which an artist lays on simply, with telling effect. The adagio, with its beautiful broken staccato cadenzas, sang and shimmered under expert fingers and led uninterruptedly into the closing section, a repetitious theme now in bravura, now foaming and delightfully fragile." Richard Aldrich in the New York Times: "Mr. Paderewski was greeted, as he was at his recital, by the rising of the entire audience from their seats, as well as of the orchestra. His playing of the concerto brought back memories to many of his listeners, for he has played it dozens of times in New York in the last thirty years. Mr. Paderewski cannot help making a revelation of himself in whatever music he plays. Yet it was much more than that; a revelation of Beethoven, as discerned and understood by a great artist, as interpreted by a lofty intelligence, a profoundly poetic nature." W. J. Henderson in the New York Herald: "Paderewski plays Beethoven with his glorious tone."

It was a performance like that when he took this town by storm thirty years ago. Mr. Paderewski, making his first appearance as soloist with orchestra since his return to the local platform, might easily have chosen one of the more superficial and brilliant concertos, but there are two

reasons why he need not make any such concession. One is that a Paderewski will draw a big house no matter what he plays. The other is that this famous pianist respects his art and wishes always to be regarded as one of its high priests. . . . Yesterday, he was at his best. Whether he was playing on the same piano as he used in his recital or had caused it to be regulated a trifle less brilliantly can only be conjectured. But, it is certain that the pianist's tone yesterday afternoon was that of the great lyric performer who took this town by storm thirty years ago.

PHILHARMONIC SOCIETY: BRONISLAW HUBERMAN, SOLOIST

Bronislaw Huberman's vigorous and soulful playing, respectively, of the opening movement and the adagio of the Brahms violin concerto, at the Philharmonic concert of December 7, brought him so much applause from the delighted audience that it must have fortified him for the contretemps of the last movement of the concerto, when his E string snapped. It caused momentary cessation of the music, which, however, upon resumption, proceeded to the close with fine éclat. His noble tone and manly performance got him close attention, and many hearers were impressed with the accident, and Huberman's mastery of the occasion. Leo Schulz, solo-cellist of the orchestra, delighted his hearers through his playing of the incidental solo in the first of two choral preludes by Bach, orchestrated by Schoenberg (on suggestion of conductor Stransky last summer) and played for the first time on this occasion. The prelude to Die Meistersinger, which Wagner himself considered his most finished product, closed the concert, which began with Schubert's unfinished symphony.

MIECZYSLAW MUNZ

Mieczyslaw Münz, young Polish pianist, who, at his first appearance in New York on October 20, scored a big triumph, gave a second recital in Aeolian Hall on Thursday evening, December 7, when his finished art again stirred his listeners. The hall was filled to capacity by what must rightfully be termed a very critical audience, which consisted mainly of concert pianists, teachers and music students. That Mr. Münz gained another triumph is evident, for his audience sincerely applauded his work. The young man possesses all the attributes which lead to greatness. Few pianists of mature years can boast of possessing such repose, sense of tone color and musicianship as this young man of twenty-two.

He again proved himself a master pianist, for his playing of the entire program disclosed limitless resources. He opened with the sonata, op. 5, in F minor (Brahms), which he rendered with requisite dignity and much warmth. The rarely heard Eroica variations with fugue, op. 35, by Beethoven, followed. In this his remarkable clarity and musicianship were particularly outstanding. Next came two Debussy numbers, La Cathédrale engloutie and La fille aux cheveux de lin, Movement Perpetuel by Francis Poulenc, Tabatière à musique by Friedman, as well as Chopin's mazurka in A minor and polonaise in A flat major. In all of these works he disclosed marvelous distinctiveness and individuality. The enthusiasm of his auditors knew no bounds. At the close of the program he was obliged to give encore after encore.

The New York Herald said: "Mieczyslaw Münz, a young Polish pianist, who first played here last October and has since then remained as an outstanding figure among the new pianists thus far heard in New York this season, played Brahms' F minor sonata, Beethoven's seldom heard Eroica variations with fugue, and other pieces in Aeolian Hall last night and evoked admiration for his fine musical gifts and accomplishments. . . . But the performance had poetry, fire and a never failing beautiful tone. . . . A rising musical personality is Mr. Münz, in whose veins runs the musical distinction peculiar to his race." The New York Times: "He gave a serious and dignified if not ruggedly characteristic performance of the F minor sonata, op. 5, of Brahms, and an exposition more clearly idealized of Beethoven's variations under the title Eroica. There was sincere homage by Debussy and Poulenc in a French group and a concluding patriotic flourish of Chopin's A minor mazurka and A flat polonaise." The New York World: "In the opening Brahms' F minor sonata, he was a trifle stiff at first, taking practically all the first movement to get under way, but it would be graceless to ask any better performance of the romantic andante. . . . It was rich in illusive beauty, slightly veiled, just enough to soften the outlines. After the overlong set of Eroica variations (Beethoven) came a diversified group of modern French numbers, Debussy's Cathédrale Engloutie, and Fille aux Cheveux de lin, Poulenc's artful Movements Perpetuels, and Friedman's Tabatière à musique, a fine series, portrayed with vivid sound-painting, in the case of the first especially."

FRIDAY, DECEMBER 8

PHILHARMONIC ORCHESTRA:

The opportunities to hear Hans Kindler, cellist, in New York are rather rare. On Friday evening he appeared as soloist with the Philharmonic Orchestra, playing Lalo's D minor concerto. The concerto in itself is not great music, but Mr. Kindler's splendid art got as much out of it as possible. It is technically difficult, but that means nothing to a player of Mr. Kindler's ability. There is much melody in the concerto and the artist set it all forth with rare beauty of tone and elegance of style. The intermezzo, which was the most attractive part of the concerto, was done with especial beauty. The audience was very enthusiastic about his work and recalled him time and again to bow.

The orchestral part of the program was the same as on the previous afternoon.

DANIEL WOLF

Beginning with good, musical playing of a Mozart pastorella, continuing with Beethoven's sonata in E flat, played with some original features, and in which he was interrupted (between movements) by vigorous applause, there followed two recalls for young Daniel Wolf, pianist from the South, at his recital in Aeolian Hall, December 8. This was but the dignified beginning of what later became a scene of much musical excitement, for as he proceeded the audience realized that here was an extraordinary

pianist, spontaneous, virile, poetic, full of sentiment, with immense youthful vigor and dash. The long-drawn out chord at the end of Debussy's Danseuses de Delphes and the lovely touch in Le Vent and Ondine (Ravel) were remarked, and brought the young pianist applause. There were altogether unusual movements of interpretation in two Chopin excerpts (études in A flat and C minor) and big climax in Dohnanyi's rhapsodie. But the climax of fireworks, in cadenza-passage, of facile technic and spontaneous brilliancy, came in the closing show-pieces by Liszt and Saint-Saëns, and here he verily "let loose," bringing a storm of applause.

SATURDAY DECEMBER 9

ERNEST HUTCHESON

Ernest Hutcheson gave the third recital of a series which he will be heard in during the winter at Aeolian Hall on Saturday afternoon. The entire program was given over to Schumann. He began with Kreisleriana, op. 16 (Acht Fantasiestücke). The next group contained Kinderscenen, op. 15, and closed with Etudes Symphoniques, op. 13. This third group has been played several times here during the present season. The entire program was interesting as well as instructive.

Mr. Hutcheson was exceptionally effective in the first group. He seemed to have caught the atmosphere, and the large audience which greeted him was delighted with his splendid interpretation. He plays with great skill and produces a fine tone. Four additional numbers were rendered as encores.

The Herald said: "Mr. Hutcheson's playing yesterday was admirable. He is not what is usually described as temperamental. He preserves his equipoise always and devoted himself to an affectionate search after beauty of tone and clarity of melodic line. His interpretations yesterday afternoon were restful and luminous without once passing into a state of turgidity." The Tribune: "Preceding these were the eight fantastic pieces called Kreisleriana and the thirteen Kinderscenen. Both are familiar music to the music lovers of Schumann, but it is not often that they are played in public by so serious minded and well equipped an artist as Mr. Hutcheson. . . . Mr. Hutcheson has evidently done this and saturated his own soul with that of Schumann. Therefore, his playing yesterday brought rapturous delight to a houseful of people familiar with good pianoforte music and good pianoforte playing."

ELENA GERHARDT

At the Town Hall on Saturday evening Elena Gerhardt sang the difficult Schubert cycle, Die Winterreise. It has been some time since New York has heard this music that contains so much beauty and creates so many difficulties for singers who are not qualified vocally. Therefore, there are very few who will assay upon such a task. The twenty-three songs which make up the cycle are cruel in their demands upon the artists, and only one endowed with a gift of Mme. Gerhardt could accomplish such artistic results. This singer has a splendid vocal equipment and sings with an intelligence that is rarely heard today. It takes training in the schools from which she is a product to overcome all technical obstacles.

Town Hall was filled with musicians and students who wished to take advantage of the opportunity to hear Mme. Gerhardt in this seldom sung music. She had as her accompanist Coenraad V. Bos, who is equally as artistic and technically impressive in the Schubert music as Mme. Gerhardt.

(Continued on page 38)

How to Correct a Proof

Initial s.c. With so many women violinists in the world today, each claiming to be Maude Powell's successor, a matter for discussion is brought about. How can there be a legitimate successor to any artist? A great man is a personality, which means that he is recognized for his own particular individuality. This is proved by the fact that no two living artists are alike. In introducing Renée Chemet I do not pro-claim her to be a "successor," but I do say that she stands alone as the best violinist of this day. Her merits prove that Renée Chemet is sufficient to describe her. It is not easy to describe the beauty and charm of Madame Chemet's playing," writes the critic of the London Daily Telegraph, after her eighteenth performance there; "the master of masculine players would scarcely have given a critical audience more genuine pleasure. Perfect intonation in double-stopping is child's play to her, which her pizzicato is remarkable for its power and rich tone quality." "Renée Chemet has the spirit without which the violin is not itself," The Manchester Guardian tells us. "Every note she plays is quick with fire. Her execution is so fine contained in the sense of music ravishment that delight is without alloy." Under her triumphant assurance the violin is not merely articulate," finds the Liverpool Post, "it becomes singingly vocal. She has that vital thing that we call personality and this she literally pours into her work. Madame Chemet's visits are memorable." Columns and columns have been written about this wonder woman but enough is quoted here to bring to notice the usual printer's errors.

WHERE THEY ARE TO BE

From December 14 to December 28

Barbour, Inez:
Harrisburg, Pa., Dec. 14.

Barclay, John:
Cedar Rapids, Iowa, Dec. 15.
Chicago, Ill., Dec. 24.

Braslow, Sophie:
Alliance, Ohio, Dec. 15.
Cleveland, Ohio, Dec. 17.

Calve:
New York Hippodrome, Dec. 17.

Cortot, Alfred:
Chicago, Ill., Dec. 15-16.
St. Louis, Mo., Dec. 22-23.

Crooks, Richard:
Port Chester, N. Y., Dec. 17.
Worcester, Mass., Dec. 28.

D'Alvarez, Marguerite:
Portland, Ore., Dec. 20.

Flonzaley Quartet:
Marietta, Ohio, Dec. 14.
Huntington, W. Va., Dec. 15.

Friedman, Ignaz:
Seville, Spain, Dec. 14-15.

Hackett, Arthur:
Boston, Mass., Dec. 17-18.

Hagar, Emily Stokes:
Philadelphia, Pa., Dec. 19.

Hayden, Ethyl:
New York Recital, Dec. 14.
Boston, Mass., Dec. 17-18.

Hempel, Frieda:
Washington, D. C., Dec. 14.
Roanoke, Va., Dec. 15.
Atlanta, Ga., Dec. 18.
Greensboro, N. C., Dec. 20.
Wilmington, Del., Dec. 28.

Hess, Myra:
Oldham, England, Dec. 15.

Homer, Louise:
Boston, Mass., Dec. 14.

Howell, Dicie:
Philadelphia, Pa., Dec. 27.

Huberman, Bronislaw:
Harrisburg, Pa., Dec. 14.
New Orleans, La., Dec. 18.
Norman, Okla., Dec. 20.

Hudson, Byron:
Montclair, N. J., Dec. 14.

Hutcheson, Ernest:
Boston, Mass., Dec. 16.
Boston, Dec. 17.

Konecny, Joseph:
Ft. Collins, Colo., Dec. 14.
Colorado Springs, Colo., Dec. 15.
Hays, Kans., Dec. 18.
Neodesha, Kans., Dec. 21.

Kraft, Arthur:
Chicago, Ill., Dec. 21.

Land, Harold:
Ansbury Park, N. J., Dec. 15.
Yonkers, N. Y., Dec. 20.
White Plains, N. Y., Dec. 24.

Lashanska, Hulda:
Philadelphia, Pa., Dec. 15.

Lhevinne, Joseph:
Baltimore, Md., Dec. 15.

Manen, Juan:
The Haag, Hol., Dec. 14.
Amsterdam, Hol., Dec. 15.

Marsh, Helena:
Washington, Pa., Dec. 21.

Moiseiwitsch, Benno:
St. Paul, Minn., Dec. 14.

Morini, Erika:
Cleveland, Ohio, Dec. 17.

Namara, Marguerite:
Boston, Mass., Dec. 17.

Ney, Elly:
Los Angeles, Cal., Dec. 15-16.
San Francisco, Cal., Dec. 17.

Patton, Fred:
Worcester, Mass., Dec. 28.

Peege, Charlotte:
Boston, Mass., Dec. 17-18.

Rachmaninoff, Sergei:
Dayton, Ohio, Dec. 14.
Cleveland, Ohio, Dec. 15.

St. Denis, Ruth:
Omaha, Neb., Dec. 14.

Shawn, Ted:
Omaha, Neb., Dec. 14.

Telmanyi, Emil:
Ontario, Cal., Dec. 15.

Thibaud, Jacques:
Macon, Ga., Dec. 14.

Critical Praise for Leps as Conductor

Wassili Leps was guest conductor at the performance of Martha given in Philadelphia by the San Carlo Grand Opera Company on the afternoon of November 25, and that his work met with the approval of the press is evidenced in the following salient paragraphs cut from the dailies:

Such performances as that which the San Carlo Opera Company gave to the old favorite yesterday at the Metropolitan Opera House will secure it (Martha) a perennial vitality. Yesterday it was



WASSILI LEPS

thoroughly well done. Wassili Leps was guest conductor, and the chorus and orchestra, like the principals, followed his firm and precise beat with alacrity.—Philadelphia Morning Ledger.

The San Carlo Company at the Metropolitan Opera House yesterday gave for the first matinee of this week Flotow's old favorite, Martha, with Wassili Leps as guest conductor. Mr. Leps knew the music, brought out its best points, and under his capable direction the chorus made the most of all its opportunities in the en-

sembles, which are so important a part of Flotow's melodious score.—Philadelphia Evening Bulletin.

Another important feature of the performance was the work of Wassili Leps, the conductor, who brought out all the beauties of the score, which abounds in some of the finest of grand opera passages.—Philadelphia Record.

The chorus sang well, with ample volume of tone and under Wassili Leps' skillful hand the orchestra gave a good account of itself. Mr. Leps was applauded on his first appearance and afterwards brought before the curtain with the singers.

Evans & Salter to

Manage Lhevinne

Beginning with next season Josef Lhevinne, the eminent Russian pianist, will be under the management of Evans & Salter, whose abilities have been so prominently exemplified in connection with the career of Mme. Galli-Curci. Having first had wide experience in the various phases of local managerial matters, their marked success since entering the national field some years ago has proven the advantage a thorough knowledge of the problems of the local field gives to a national manager. This management has rigorously maintained a standard of highest excellency.

With Mme. Galli-Curci, Evans & Salter proved the wisdom of their policy of specialization rather than a division of their energies with the management of a large number of artists, as is evidenced by the unprecedented demand for her services with broken box-office and attendance records everywhere. For several seasons they devoted themselves exclusively to enlarging the sphere of her field, with a firmly fixed policy of only adding to their office most representative artists. The first addition was in the person of Tito Schipa, Evans & Salter seeing in the young tenor not only an operatic star but also a concert attraction of the first magnitude. Their sense of prognostication has been emphasized through the outstanding success of this singer in both his spring and fall tours.

From a number of prominent artists available as an addition to the beginning of their 1923-24 season, Evans & Salter selected Josef Lhevinne by virtue of the fact that they consider him the outstanding figure in the piano world today, one whose future promises to be scintillatingly brilliant. Lhevinne is well known as an artist of superior attainments. Since he won the Moscow Conservatory gold medal at the age of seventeen and the Rubinstein prize in Berlin later, he has coursed on the wave of success with phenomenal continuity. He was accorded immediate recognition at his American debut which was an event of the season.

Lhevinne has been called the "Titan of Technic and Tone" and the "Giant of the Piano" because of his extraordinary qualifications in the domain of technic, dynamic control, poetic feeling, delicacy of touch, refinement of interpretation, tonal beauty, conception, power and intelligence, which form a composite musicianship almost unparalleled and which compelled the unanimous verdict of the press as to his supreme mastery of the instrument. With such an artist, Evans & Salter have further opportunity to extend their sphere of operations along the line of their policy, and in accord with their customary skillful manner of handling matters artistic and the carefulness with which they invest every detail of the business, the pathway of Lhevinne is sure to be a rosy one. Special programs will be arranged to synchronize with the desires of the music lovers of the country based upon the same sincere endeavor of serving and advancing the high ideals and purposes of musical art. S. K.

Howell Sings with Rutgers Glee Club

Dicie Howell was again the soloist for the Thanksgiving celebration with the Rutgers College Glee Club, under the direction of Howard D. McKinney, the composer-conductor. Miss Howell was also the soloist on Thursday afternoon, November 30, at the Waldorf-Astoria Hotel for the Columbia University graduating class. At this concert she sang a group of American songs and the aria from Lucia, Depuis le jour, and the Waltz Song from Romeo et Juliette. A third recent appearance of this popular young artist was at a concert in Johnson City, Sunday evening, December 3, when she sang a group of English and American songs and repeated the Waltz Song from Romeo et Juliette.

Lovettes Win Favor in Capital

Washington, D. C., December 3, 1922.—Washington is slowly but surely coming into its own as a musical center. Among the late comers to make this their home are T. S. Lovette, Welsh pianist and pedagogue, and his wife, Eva Whitford Lovette, mezzo soprano and vocal instructor. Judging from the numbers who attend their fortnightly



Photo by Fink

JOSEF LHEVINNE

Sunday afternoon musical teas, and from their public and social appearances, they have already made a place for themselves in the life of Washington. At these musical teas, informal recitals are given by Mr. and Mrs. Lovette, by their students, or by guest artists. Mr. and Mrs. Lovette have also appeared in several joint recitals, including one at the Evangeline Booth Hotel and another at the Hadleigh Hotel. Mr. Lovette was heard at the Rubinstein Club annual luncheon, in honor of Mrs. John F. Lyons, of Fort Worth, Tex., president of the National Federation of Music Clubs. To quote from the Washington Star: "Mr. Lovette proved himself a master pianist, giving the majestic phrases of the Bach-Stradel Organ Concerto (transcribed for piano) with dignity, sonority, and clarity in the development of the different voices. He played also his own composition, Nocturne in D minor, with beautiful singing tone and expression, closing with the Chopin Nocturne in B flat minor." E. T.

Mrs. Davies Gives Musicales-Tea

On Sunday afternoon, December 10, Clara Novello Davies held another of her delightful musicale-teas, which was attended by many prominent in the musical, theatrical and social circles. During the afternoon a program was rendered by Marie Novello, Welsh pianist, and Laurence Leonard, tenor, who was assisted at the piano by Blair Neal.

Dorothy Fox, Soloist, at Musique Intime

Dorothy Fox, soprano, gave an interesting program at the Musique Intime at Sherry's, under the direction of Katherine McNeal, on Tuesday afternoon, December 5, and again on Thursday, December 7. Florence Hays Barbour accompanied at the piano.

Summy Publications Popular

One of the most generally used songs in the Summy catalogue is Grant Schaefer's The Cuckoo Clock. It is on someone's program almost every day. A recent report brings word of the success with which it was sung by Marion Chase Neumeyer, at the Bethlehem (Pa.) Conservatory of Music.

Ivogun Recital January 5

Maria Ivogun who will sail for this country on the steamship Berengaria, arriving here on December 29 will make her reappearance in this city in a song recital in Carnegie Hall on Friday evening, January 5.

Edith Baxter Harper at Liederkrantz Concert

Edith Baxter Harper was one of the artists engaged for the recent Liederkrantz concert in Elizabeth, N. J.

MARCEL DUPRE, famous organist at Notre Dame Cathedral, Paris, is now on the third month of his record breaking tour of America.

To date, over 80 recitals have been booked for this extraordinary genius, including appearances with the Boston Symphony and Philadelphia Orchestras.

MARCEL DUPRE returns to France on March 17, 1923. Only a few dates remain open. These must be limited to points in the vicinity of cities already booked.

For open dates, with terms, address Alexander Russell, Wanamaker Auditorium, New York, for Eastern America—Bernard Laberge, 70 Rue St. Jacques, Montreal, for Canada.

ENRICO CARUSO

Life story of the world famous tenor, authorized and endorsed by Mrs. Caruso

By PIERRE V. R. KEY, IN COLLABORATION WITH BRUNO ZIRATO.

A Review

It is with a very natural hesitation that the reviewer undertakes a description of this monumental work. To attempt to tell the story therein outlined in detail would be to court certain failure; to attempt to select certain portions of it for mention while omitting others would be to do the book an injustice.

Here is a volume of some four-hundred pages filled from end to end with facts. There is no waste of space either with empty verbiage or vain speculations. The authors very modestly withdraw into the background and permit Caruso to hold the stage. In the entire setting of the work one feels Mr. Key's newspaper experience, his routine knowledge of how to segregate facts of importance from superfluous details.

The natural result is that the biography is full of information that presents a picture of Caruso as he was, better than any amount of personal opinion on the part of the authors. Every important event in the great tenor's life is told carefully but briefly, and the memory that one retains from the reading of this story is one of bewildering, kaleidoscopic action and movement, yet succinct and clear like the memory of the passing of a brilliant and variegated pageant.

It is stated on the cover that the work is authorized by Mrs. Caruso. It would be no less true to say that it is authorized by Caruso himself. For this biography was planned as an autobiography which Caruso desired to prepare with the aid of Mr. Key and his secretary, Mr. Zirato. On page six of the present work Mr. Key gives us a hint of this. "Preparing this volume was not easy," he says—one can well believe it!—"Caruso had expected to share the work. He first spoke of it towards the end of numerous meetings we had, during which he supplied the material for a series of articles covering experiences in his life. As the story grew, so did Caruso's interest warm to the idea of expanding and rewriting the whole into a book. He believed this should be leisurely done, with respect for facts. The undertaking, he knew, would be laborious; securing much data from the countries where he had appeared, then arranging this chronologically with other data. To select what we felt should go to make the text of some forty thousand words had been trying enough. The singer's appreciation of this deterred him from the more elaborate and painstaking effort; yet he did not dismiss completely the thought, for, now and again, at some unexpected moment, he would refer to it."

But, although Caruso did not live to carry out this idea, one cannot feel that the result as presented by Mr. Key in the present volume is any the less complete and exact. Friends came from all parts of the world with generous assistance. The life of the singer is followed step by step from the time of his birth to the day of his death, and no essential fact has been overlooked or omitted. And, at the end, there are extended appendices giving lists of decorations tendered to Caruso, of the operas in his repertory (forty-three), of operas sung by Caruso only a few times or simply studied and never performed (twenty-four), and a comprehensive list of all appearances from 1894 to 1921 with dates of first performance, city, house, and total of performances given, and different impresarios and managers. This list alone occupies forty-four pages, and, is indeed, a condensed history of the singer's entire public career.

Finally, there is an index—not just a table of contents but a real index—giving another outline of the career in condensed form. For instance, under the heading of "Caruso"—a heading which one does not expect to find in a book whose title is Caruso!—we find the following headings: "Birth," "Schooling," "Companionship With Mother," "Early Capriciousness," "His First Training in Singing and Music," "How He Learned the Words and Notes of His Opera Roles," "His First Operatic Venture," etc., etc.

This leads one right into the middle of things, and right to the point of curiosity. Going down the list of pages one comes upon "the breaking of his voice, 70-72." Turning to these pages one finds that he was at the age of twenty-three unquestionably a favorite, "but a reliable singer he had by no means then become. Despite the ingratiating quality of his voice, and a style of singing undeniably smooth, the tenor was still uncertain of his highest tones. With some arias he experienced great difficulty, and one of these was the Flower song in Carmen. Invariably, when attempting to sing the top B flat which marks the climax near the close of this number, Caruso's voice broke."

How it was overcome will be of interest to students (though it is to be hoped that no student will attempt a self-cure by the same method without the aid and guidance of an experienced teacher.) "Caruso's vocal trouble on the high tones gave him grave concern. He realized that if he were ever to become great he must conquer this shortcoming. Lombardi did also; and together they worked, harder than ever to make the upper voice secure. The maestro appreciated, as his pupil did not, that a constricted throat while attempting to sing high notes was chiefly responsible for the breaking of his tones. In order to cause the tone to 'pass' properly when the higher pitches were reached, Lombardi—after explaining carefully those essentials with respect to proper breath support, and a loose lower jaw—would make Caruso drop his head, then place it firmly against a wall. In this position he would command, 'Now sing—with strength!' Persistence brought some reward; before the conclusion of the Salerno season the tenor's top notes began to come more freely and it was not many months afterward that the 'breaking' habit almost totally disappeared. Caruso's peculiarity of 'setting' a top note with lowered head may be remembered by those who heard him during the height of his fame. To the last he followed this practice: attacking a high tone in the manner explained, one foot extended well in advance of the other, then—with the tone focused—occasionally throwing back his head, to let the tone soar as only a Caruso tone could."

On this subject perhaps a few more lines may not be out of place. To many it will seem that the most

important feature of this Caruso biography is the fact that it describes in detail not only his methods of work and his experience with various teachers, but also his habit of incessant labor and his amazing persistence. With his first teacher he had only eleven lessons. "Convinced after the eleventh lesson that the 'covering' of his high tones in the manner advocated was injuring them. Caruso paused in his vocal studies as suddenly as he had begun them."

A year later when he went to study with Virgine he found "The hand of restraint laid heavily upon any aspirations he may have had to use his full voice. . . . Yet, for all the discouragement, the subdued pupil progressed. It may have been a slow growth, but it appears to have been sure. And the tenor always insisted that he was taught with infinite care and skill." . . . A point to be noted by those who blame their teachers for their own failures!

"It was not until six years after those first Virgine lessons, when he came under the influence of Vincenzo Lombardi, that Caruso really allowed his voice to come free, with the natural power back of it which was necessary for the disclosure of its fullest beauty and resource." Lombardi flatly told him that he did not know how to sing, but offered to teach him. And it was under Lombardi's direction that he made his first real success and began to get outside offers.

For the gradual advance of Caruso from this early obscurity to his great fame, the reviewer must refer the reader to the book itself. It is impossible in a few words even to hint at all of its multitudinous detail, a detail of Caruso's own artistic growth quite as much as the growth of public appreciation. Portraits of Caruso at the time of his first successes show his immaturity quite as well as the text of the story, and the change that took place in his whole appearance as his development advanced is rather astonishing. The portrait of him, opposite page fifty, in *Cavalleria Rusticana* in 1895, is anything but impressive, and shows a weak looking young Turiddu trying without success to look sternly at the kneeling Santuzza. He is the typical amateur actor of village theatricals and it is pretty certain that no one would recognize the later Caruso from this picture at all.

Caruso first set foot on United States soil on November 11, 1903. At that time he was heralded as a possible successor to Jean de Reszke, and Mr. Key, in an amusing passage, describes the situation: "Where de Reszke was aristocratic, Caruso decidedly was not; there was the widest possible physical difference in the two men, and, finally, the one was undertaking in the middle period of his career to succeed a consummately finished artist—perhaps the greatest exponent of the highly finished polished intellectual school of tenors the world has ever known."

Caruso's appearance "was decidedly plebeian. he was undeniably fat; his manners had not in them everything to commend; he was handicapped because of his unfamiliarity with the English language, by an inability to appear wholly at ease among strangers who spoke another tongue." As to his debut, Mr. Key says: "That night of the twenty-third of November, 1903, was not peculiarly different from previous nights which the Metropolitan Opera House organization and audience had both known. Other first appearances had been quite as successfully accomplished as was Caruso's. There is no record of any specially marked or prolonged enthusiasm—if one may accept the natural enthusiasm some few Italians permitted themselves. What the assemblage saw was a stocky and scarcely graceful figure. . . . What they heard was a fresh, clear, tenor voice, a voice neither exceptionally powerful nor sensational in its qualities, yet one with an ingratiating quality."

Towards the end of the book, in the chapter entitled *Twilight*, Mr. Key furnishes some very valuable data as to Caruso's methods. "Just how did Caruso sing?" he asks, and then proceeds to answer the question. The passage is far too long to quote, but it should certainly be read by every student of singing. It is not dogmatic or forensic, but full of dispassionate common sense.

In closing this review let us turn to what we should perhaps have begun with—the list of some of those to whom, in his introduction, the author extends grateful acknowledgment for their aid in preparing the work. Among them are: Gabriel Astruc, Vittorio Arimondi, Pasquale Amato, Frances Alda, A. F. Adams, Richard Barthelemy, F. C. Coppicus, Richard S. Copley, Chaliapin, Calvin D. Child, Giuseppe de Luca, Andres de Segura, Gatti-Casazza, William J. Guard, Giuseppe Lusardi, Dr. Marafioti, Leopoldo Mugnone, Lionel Mapleson, Herman Mishkin, Giacomo Puccini, Percy Pitt, Graziella Pareto, Titta Ruffo, Antonio Scotti, Alfred F. Seligsberg, Arturo Scaramella, Edward Ziegler, and many others.

Could anything better prove the affectionate regard that was felt for Caruso than the cooperation of these many prominent people in making possible an authoritative story of his career? Surely Caruso was not only a great singer but also a great man, that he could have won the heart of the world from highest to lowest.

F. P.

(Additional Reviews on page 51)

Leone Kruse in Chicago Recital

Although born in Michigan, Leone Kruse, dramatic soprano, who will give a song recital at the Playhouse on Sunday afternoon, January 7, under the management of F. Wight Neumann, looks on Chicago as her real home, although at the present time her professional activities make it necessary for her to live in New York. The foundation of her musical education was laid in Chicago, where, as will be remembered, she won, a few years since, the gold medal at the contest of the American Conservatory of Music at the Auditorium. Miss Kruse was the principal soloist at the Englewood Baptist Church, and many of her former admirers from Englewood promise to turn out for her forthcoming recital. A few days later she will journey to Minneapolis to be the soloist with the Minneapolis Symphony Orchestra, under the direction of Walter Damrosch,

who is appearing as guest conductor at the same time. At the Chicago recital Miss Kruse will have the assistance of Edgar Nelson as accompanist, in a program that will include numbers by Mozart, Purcell, Carey, Brahms, Chausson, Decreux, Fauré, Wolf-Ferrari, Recl, Horsman, Carpenter, Josten and Crist.

Guilmant Organ School Alumni Reception

A large number of graduates of the Guilmant Organ School are scattered in positions throughout the country, and so many are located in and near New York City that a series of receptions is being held here throughout the winter by the Alumni Association of the Guilmant School.

The first of these was attended by about eighty members, at the First Presbyterian Church chapel, November 4. J. Watson MacDowell, president of the association, made an address of welcome. He was followed by Dr. William C. Carl, who was given an ovation. After greeting the members and guests, and telling a few stories in his inimitable way, he introduced those who were to give the program of the evening. Gertrude H. Hale, a member and secretary of the Alumni Association, gave a dramatic reading of Boito's opera, *Mefistofele*; she has been doing this work successfully for clubs in various places. Vocal illustrations—solos and duets—were given by Bertha Hackman, soprano, and Ernest Buckhart, tenor, while Miss Hale herself interpreted at the piano. The evening was pleasantly concluded with a social hour.

Officers of the Alumni Association of the Guilmant School are as follows: Hon. Philip Berolzheimer, honorary president; J. Watson MacDowell, president; Hugh James McAmis, vice-president; Grace Leeds Darnell, second vice-president; Willard Irving Nevins, treasurer, and Gertrude H. Hale, secretary. Marta E. Klein is chairman of the executive committee.

A few of the well known alumni present were: Katherine Estelle Anderson, Helen Chovey-Ballard, A. Ruth Barrett, Grace Edwards, Caroline Tucker Cadwallader, Andrew George Clemmer, Harry Wells Cosgrove, Grace Leeds Darnell, Edgar Arthur Edman, Lillian Ellegood Fowler, Pauline E. George, Gertrude H. Hale, Ralph Arthur Harris, Charlotte Zundel-Hartich, Marie Zarina Hicks, Roy Leslie Holmes, Helen Maynard-Hughes, David Hugh Jones, Katherine Amelia Koster, Amanda Isabelle Larsen, Mary Adelaide Liscom, J. Watson MacDowell, Lester B. Major, Hortense Barry Marshall, Leah Elizabeth Mynderse, Willard Irving Nevins, G. Arthur Normandin, George Howard Scott, Brayton Stark, L. French Sweet-Ward, Hubertine Elfrieda Wilke, Florence N. Wilken, Edith Margaret Yates and Marta Klein.

Plans for German Opera Changed

The company from the Deutsches Opernhaus-Berlin, which is to play in America beginning at Baltimore January 29, 1923, will, it is announced, play for three weeks in New York, instead of two as originally planned. The New York engagement is to begin at the Manhattan Opera House Monday evening, February 12, with *Die Meistersinger*. A series of four matinee performances of the Ring will begin Tuesday afternoon, February 13. On the evening of that day there will be a memorial concert in honor of Richard Wagner, the fortieth anniversary of his death. The third week of the season, evening performances of the Ring will be given. All performances will begin at 7:30 o'clock; matinees, 1:30.

Leo Blech, of the Berlin Opera, is to be musical director. Among the artists of the company are Eva von der Osten, Vera Schwarz, Ottilie Metzger-Lattermann, Jacques Urius, Friedrich Plachke, Theodor Lattermann, Desidor Zador and Josef Manowarda.

Seidel Makes Reappearance New Year's Day

Toscha Seidel, the Russian violinist, will make his reappearance in New York, after a year's absence, with a recital in Carnegie Hall on the afternoon of January 1, New Year's Day. At present he is concertizing on the Pacific Coast, where he finishes on December 17, after which time he will return to New York.

Harriet Foster Sings for Radio

Harriet Foster, Josephine Percy, Mrs. Bracewell and J. Steel Jamison sang several quartet numbers on Armistice Day for the Wanamaker Radio, besides which the chorus from the New York City Christian Science Institute rendered numbers. The program met with much favor.

Week's Engagement for Women's Orchestra

Owing to the success scored by the Women's Symphony Orchestra of Philadelphia, under the direction of J. W. F. Leman, at Keith's Theater during Music Week last spring, Manager Harry Jordan has secured this unique organization as his feature attraction for the week of December 18.

MARIA CONDÉ

Coloratura Soprano

(Former Principal, Metropolitan Opera Company)

"A voice of extraordinary flexibility, with a purity and warmth of tone unusual in coloratura singers.—A gifted and sincere artist in folk-song, art-song as well as in operatic aria."

Direction: Aaron Richmond
Pierce Bldg., Boston





IN OPERA

Mr. Danise was the Don Carlos of the occasion, and a very good one, indeed. If the audience felt a large disappointment at the absence of Mr. Ruffo, it failed to show the fact. On the contrary, Mr. Danise's fine vocalization was greatly enjoyed and heartily acclaimed.

—New York Tribune.

Giuseppe Danise gave a fine performance. He sang like an artist, with beautiful tone and admirable restraint.—New York World.

Another experienced first-night performer in Atlanta was Mr. Danise, singing the trying baritone role of Don Carlos. He fairly flooded the Auditorium with the rich fullness of his voice and repeated the triumph he achieved last season in "Andrea Chenier."

—The Atlanta Constitution.

The management found a very worthy substitute for Ruffo in the person of that admirable artist and excellent baritone, Giuseppe Danise. Danise is not only a good singer with a voice of fine quality which he uses with taste and skill; he is also an actor of much more than ordinary ability, and his impersonation of Don Carlos was one of great dignity and power. It even sustained comparison with Del Puente's magnificent performance of a part, than which there could be no higher praise.

—Philadelphia Inquirer.

Giuseppe Danise took his place, and took it with perhaps the most genuine success of the evening. He proved himself both a singer and artist. It was a good quartet they made—no doubt as good as the country now affords. But Mr. Danise, substitute though he was, ruled the revolution.—The Sun.

His place was taken by the versatile Giuseppe Danise who is said to have sixty-five operas more or less at his fingers' ends. A very large audience, expecting to hear Mr. Ruffo remained to hear "Ernani" and refused to be deprived of the opportunity for frequent and vociferous applause and joy as unconfined as could be expected under the circumstances. He gave a dignified and suitable impersonation and sang with finish.—New York Times.

GIUS DAN

Baritone, Metropo

IN CONCERT PROVED AS AS IN HIS MANY IMPERSONATIONS

—New York

BRILLIANT RECITAL GIVEN BY DANISE

Singing of a high order of merit was done by Giuseppe Danise, baritone of the Metropolitan Opera House. Mr. Danise was one of Mr. Gatti's valuable acquisitions. In concert he proved as admirable an artist as in his many impersonations at the Metropolitan. His beautiful voice was so finely used, his diction was of such excellence that the songs gained distinction through his singing. Recalled many times, Mr. Danise was generous with encores.

—New York Tribune.

Mr. Danise's second recital established beyond question the fact that he is equipped to give as much pleasure upon the concert platform as upon the operatic stage.

Paramount are his splendid voice and exceptional skill as a singer. His breath control and power of sustained tone are something to marvel at.

He opened the program with the "Visione Fugitive" which he sang with great delicacy, color and restraint. His groups of songs gave the singer a chance to exhibit the amazing flexibility of his voice and his control of pianissimo head tones.

—New York World.

Mr. Danise proved himself as artistic in his platform methods as he is effective on the operatic boards. His full voice is rich and resonant, while he uses the mezzo voice with judgment and good effect, and he sang his various and well contrasted songs with admirable effect.

—New York Globe.

Signor Danise is a skilful vocalist. He understands how to manage his voice as an instrument. He has a fine command of mezzo voice. His breath, admirably controlled, always acts as a support to his tone. At times Danise's upper tones, warmed with emotion, reminded one strikingly of Caruso.

—New York American.

Of course, acclamation was the public's comment and an encore a matter that scarce needs a report.

—Chicago American.

EARNED OVATION TENDERED DANISE

After listening to extravagantly priced vocal lemons, such sterling singing as that for which he was last night responsible fell on our jaded ears as grateful as does rain on a land wearied by prolonged drought. Prepossessing in stature, pleasing in manner, and superbly equipped as to voice, style and musicianship, it followed that his singing stirred the audience to frantic demonstrations of approval. His is a noble art as evidenced by his masterly delivery of the "Eri Tu." With equal success he accomplished the successful projection of "Visione Fugitive" and "Largo Al Factotum."

—Evanston News.

Mr. Danise Records Exclus

CORRECT BREATHING

An Answer to an Article in One of the Recent Issues of the Musical Courier

By Alfredo Martino

It is beyond me how it is possible for certain people to disparage and belittle some of the most certain, some of the most necessary essentials of their particular profession; and, furthermore, how they can go on, day after day, professing and succeeding in said profession without meeting with obstacles that would force them to reconsider their position or stop their work altogether.

The answer, perhaps, may be found, not in that they ought to stop practicing their profession, but in the results they get from its practice.

And this brings me to discuss why so many teachers of singing either consciously or unconsciously avoid the important subject of breathing in connection with the art and science of singing. Far be it from me to attack any one; but when some notions, absolutely erroneous, are disseminated, I feel it the duty of every one who knows the truth to come forth and state it fearlessly. The importance of breathing has been underestimated—nay, declared absolutely a negligent essential. That is not so.

To understand the usefulness of good breathing, and all the mischief that wrong breathing may cause, it is necessary to form a clear idea of how the act of breathing is brought about, in its mechanical function. But owing

energy. And yet, every one is aware of the fact that walking is the easiest thing in the world!

It is only natural that the student who, in his entire period of training has breathed in a faulty manner, should find it essential to continue breathing so in order to achieve the production of tone; and even were he to search diligently for the correct manner of breathing, he would always fall into the old method instinctively. He will never understand that there is a certain amount of air less violent than that which he is accustomed to emit or take in from the early days of his erroneous teaching.

It follows, therefore, that no matter how often the teacher may suggest correct breathing, and no matter how much faith the student may have in the teacher, he will never be able to reach his goal, for the old habit will prevail. That habit can only be reckoned with by a new method.

Owing to the fact that the pharyngeal cavity, as well as the larynx, are intimately related to the respiratory organs, it is necessary, in order to render them independent of one's will, and not one's instinct, that the student be given breathing exercises—in fact, special exercises.

If, on the other hand, one were to tell a student to open his mouth and breathe naturally, as some insist in doing, it is not at all clear.

No singer allowed to proceed with such mere remark will ever become a first-rate singer; he can only become such as are hissed by audiences, and who, at such occasions, take the opportunity to take a full breath!

The singer must be in a position to perform the function of breathing rapidly; with facility, silently, without waste of energy; to regulate the breath with wise economy, and to emit it in accordance with the effect that he wishes to achieve.

I must be candid in my conclusions as to the theories of some instructors. The ones who disregard such well-formulated laws as the correct functions of breathing can be observed to have, do so because they have not taken the trouble to discover or learn of these laws. That one student may breathe correctly it does not naturally follow that all do. The percentage of students whose voices have acquired vicious habits because of this neglect, is high. Hence, I can only put forth a timely warning, if so it may be called, that more thought be given to this essential of breathing.

And now that I have explained the foregoing, and that, as it were, I am armed ready to do battle, if there be any one so insistent as to maintain openly the opposite view or any other quality wrong view, I am willing, after such views have been published publicly, to answer them to show the detrimental nature and effects of such views. Polemics often settle many an important question. On with the attack!

Bel Canto and Music Optimists to Meet Dec. 19

The Bel Canto Musical Society was founded and organized by Lazar S. Samoiloff for the purpose of helping needy music students to reach their aim in life, a musical career. The Society of American Music Optimists was founded by Mana-Zucca for the purpose of helping American musicians to bring forward their compositions and to give American artists appearances. Both societies have been amalgamated into one, with Lazar S. Samoiloff elected acting president and musical director. The American Music Optimists and Bel Canto Society will give four concerts at the Waldorf-Astoria Hotel, the dates being December 19, January 23, February 19 and March 20. The program for the first concert is as follows: Variations on an original theme (Hermann Spielter), Hedy Spielter; Largo, Xerxes (Händel), Edward Lankow; Aria, Lakme (Delibes), Consuelo Escobar; Etude d'Hommage and Fugato-Humoresque on the theme of "Dixie" (Mana-Zucca), Hedy Spielter; I'm Wearin' Awa' to the Land o' the Leal (Foote), Swing Low, Sweet Chariot (Burleigh), Standin' in the Need o' Prayer (Reddick), Edward Lankow; If Flowers Could Speak (Mana-Zucca), A Kiss (Mabelanna Corby), Lullaby (M.S.), written for and dedicated to Mme. Escobar (Burkhart), Consuelo Escobar; duet, Crucifix (Faure), Consuelo Escobar and Edward Lankow. Dr. Carl Rieder at the piano.

Mrs. E. M. Gattle is the vice president, Mrs. George Bernard, treasurer, and Mrs. Sigmund Adler, Mrs. Marcus and Mrs. Max Wilner are on the board of directors. Applications for membership should be made to Lazar S. Samoiloff, Carnegie Hall, and artists who wish to help the society by appearing at its concerts should communicate with Mr. Samoiloff. A committee has been appointed to listen to artists and new compositions; works found worth while will be given a chance to be performed.

Composers' Guild Announces Lectures

The International Composers' Guild, which has arranged three Sunday evening concerts at the Klaw Theater (December 17, January 21 and March 4), devoted to modern music previously unheard in America, announces a schedule of three lectures on the most radical tendencies in music. The first of these will be heard Sunday, 5 p. m., January 7, at the Master Institute of United Arts, 312 West Fifty-fourth street.

By these talks, which composers and other authorities on music of today will deliver, the Guild expects to round out with theoretical illustration the difficult programs now in preparation. Practical aid will be given the lecturer by players and singers in the Guild. Attendance will be without charge, but exclusively for subscribers. The Guild hopes thus to give its supporters just such advantage as the Theater Guild has extended to its members by means of special performances and lectures each season.

Schönberg will be the subject of the first lecture, with special reference to Pierrot Lunaire, the unique composition

for singing-speaking voice and eight instruments. Carl Engel, head of the music department at the Congressional Library, who has made a special study of the history and technicalities of this work, and the characteristics of its composer, will deliver the talk, with Louis Gruenberg, winner of the 1921 Flagler prize, at the piano. The lecture precedes the second concert, as it is expected that subscribers will be grateful for previous enlightenment as to the intricacies of Pierrot Lunaire.

The second and third lectures will be heard in February and March.

H. W. Maurer Discusses Teacher and Pupil

When a teacher and pupil approach each other for the first time, each hopes that the other will exert an influence on him in direct ratio to the intensity of his own ambitions; the teacher hopes that he will be able to develop the student's talent into an expression of his own ideal, as the artist does his canvas; the student hopes that his teacher will enable him to realize his aspiration, whether it is purely cultural, the pursuit of a profession, or an artist's career.

Each student has his individual requirements just as each teacher has his parts, and the further removed from mediocrity the more pronounced are the students' individual requirements as well as the teacher's particular specialties.

From the dawn of the art of violin teaching those



ALFREDO MARTINO

to the amount of space allowed me by the editor, it is impossible for me to give a minute exposition of this function from its very inception, through its successive stages, and to its final emission in producing the tone.

But I wish to call to the attention of the reader the fact that from the earliest day of the old Italian school, breathing has been the fundamental basis of voice culture. The incompetency of the teacher in this respect has been the direct cause of the loss of many fine voices; not only that, but also a great number of the obstacles of which students complain, must be attributed to faulty breathing, which gives rise to one very unnatural thing, effort, and even straining. The latter, of course, can not but cause a wrong evaluation of the natural abilities of the student. Shaky voices, violent and breathless voices, guttural voices, voices whose extension is poor, and voices with many other sad and very detrimental defects, dangerous to the vocal apparatus, are nothing but the direct cause of bad breathing. And to correct such defects often one must undergo great trials and patient work, to say nothing of the cost.

To say that it is ridiculous to teach how to breath, or rather, how this function, that we all perform night and day instinctively, should be performed, in connection with the production of a beautiful, well-rounded, appropriate sound, I think is almost sacrilege; it might seem ridiculous to a layman, not to one who teaches the art of singing! For how many acts performed by teachers of any profession or trade seem ridiculous to people who know nothing about the requisites of such profession or trade? Examples are legion.

The first thing that is taught a soldier as soon as he arrives in camp is how to walk—first, to equalize his gait, and to walk with least effort; and second, that he may bear long and sustained marches with the least expenditure of

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Classes Now Being Formed



H. W. MAURER

masters whose names have made history have had their specialties. Some like Tartini, David, Wilhelmj and Joachim, have helped to establish our modern aesthetic standards by their contributions to the art; their arrangements and interpretations of the classics have themselves become classics. Others like Francesco Geminiani, Kreutzer, Leonard and Schradieck have helped establish our modern standard of technical proficiency. And now, more than ever before, we are living in an age of specialization. I, for instance, specialize in perfecting the student's technique, in correcting fundamental errors in violin playing, etc.

When a student comes to me with a defect in his tone or an impediment in his technic which seems to form an insurmountable obstacle to his further progress, I can give him that assistance which he cannot get elsewhere because this is my specialty. In the past few years I have devoted considerable attention to the requirements of absolute beginners with the result that, instead of the usual ordeal that they have to go through before they can commence to play anything, I was able to exhibit a student who displayed a comprehensive knowledge of the fingerboard by playing exercises and melodies in all keys in each of the seven positions; and, though she had been studying only a little over five months, and had been an absolute beginner when she came to me, she acquitted herself creditably. (See MUSICAL COURIER, June 1, 1922, page 29.) As to the circumstances under which she worked, she was an undergraduate in a teachers' training school, fairly popular socially, helped her parents some in a small retail establishment, and devoted at least one evening each week to social work. I feel confident I can do as much for any student of normal studying age, and that I will be in a position to demonstrate this conclusively in the near future.

Every teacher owes it to his pupils as a token of good faith to declare it, just as every student owes it to himself to know his purpose in studying, and to his teacher as a token of sincerity to take him into his confidence. There is no room for misapprehension between them. The higher their aspirations the more reason for absolute candor. Hope for success itself depends on that.

"Astonished patrons of her recital by the power, sweetness and birdlike facility of her voice."—N. Y. Herald.

MUSIC LEAGUE OF AMERICA

8 East 34th Street

New York

PARKHURST Soprano

THE SECRET OF SINGING HIGH TONES

By Frederic Freemantel

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Brother tenors, it is to you that I first wish to address myself, because it seems to me that it is about time that somebody should come to our assistance and devise some means whereby we can be helped to overcome all the troubles that beset us poor tenors. Why we tenors should have such difficulties to contend with has never been successfully answered by anybody. All other voices seem to be understood by all teachers, in a fashion at least, enough so that other voices seem to get what we tenors do not find—the positive information that does give us some practical help in our vocal problems. Why we are neglected and, as it were, passed by, I have not, in many years investigating, come to a satisfactory answer, unless it is that nobody seems to know how to help us. We, as tenors, are made fun of, scoffed at, called all kinds of names, and seem to be the "butt" of the vocal world. Is it just because we are tenors that we all, as a body, have just to smile when the whole world seems to take the tenor voice as a joke? Unless we are one of those wonderfully fortunate individuals who seem to be naturally endowed with everything that is necessary to make a career as a successful tenor singer, those happy souls who seem to be the possessor of every vocal requirement to enable them to express and sing those great songs and arias and roles with joy to themselves and thrilling delight to the listeners. But what about the rest of us? We other tenors whose name is legion, we who have every seeming requirement for success—intelligence, ambition, musical education, spiritual feeling, personality, and the ability to work and the ever burning desire to accomplish. What about us? Why are we denied just that "one thing" that the gods seem to bestow on just a chosen few, that one thing that in many instances demoralizes the art and frequently is the barrier to artistic singing, yet the one thing that is very, very necessary, the thrilling, ringing, telling high tones that make the critics exclaim their wonder and the managers rush to sign the singer up for engagements and contracts unending, which carry the fortunate one from coast to coast and country to country on one strong flowing tide of public acclaim. Why are we, who possess every other requirement, left out of this gloriously successful vocal life? We, who perhaps have a perfect scale from our low tones up, but only up to perhaps F or G, the scale of a rich and resonant voice, but find that we have not the upper A or B, these being most essential for us to sing the song or aria as it should be done. Why then, I say, are we given this glorious lower voice and denied those upper tones that would give us the ability to soar up where the few seemingly gifted ones delight to sing out their very soul?

It hardly seems possible to me that the dispenser of all good gifts would be doing right when He fills us with that eternal, restless, longing ambition to be real tenors and then to deny us that one necessary thing that we must have before we can express and give out to the world all the spiritual emotional messages that He fills us with. You who can sing from low C up to perhaps F or G with as good a voice, soul and understanding and musicianship as ever any great tenor, but cannot go the rest of the way "only in falsetto." Do you know the poignant longing and bitter mental suffering such a restricted voice brings to its possessor? Suffering? Yes, I should say—so suffering, as I believe no other person knows, except he be a tenor with that fearful desire to sing and to give out the grand message that thrills, but is bottled up because we lack a few high tones.

Now, brother tenor, these are the thoughts that have filled a good many of us for many, many years—thoughts that come to us as soon as we realize our vocal limitations. I devoted many years to such thoughts and in trying to answer them have been filled with a determination to find out somehow and somewhere the correct answer to these, our tenor problems. Not alone just for myself, but also for all tenors and for all voices of seemingly short range. Like you and most other tenors in the great majority, I have been able to do a good many things with a voice that seems to be denied high tones, I had developed, just as you all have, a very nice and effective "falsetto," which, when used with good taste and discretion, becomes a real artistic asset to any tenor, beautiful and artistic in its application to many, many good works. I, like you, have been very highly commended by press and public for producing such beautiful effects. But, I *knew*, as perhaps you do, too, that the persistent singing of all high tones in falsetto was not right, but what was I to do when all I had was falsetto; what are you to do when you cannot sing them forte? But we have been able to find it useful so much so as to enable us to sing at many fine affairs, just like a great many of you brother tenors are doing at this time. Yes, we are able to secure a good many well-paying engagements, but, when we come to the real big things that we are asked to sing with perhaps a very fine fat fee attached, what are we going to do about it when we know that our falsetto top tones will not let us get by with these real big musical compositions? Take, for instance, the high tones in Celeste Aida. What good is only falsetto in the climaxes of that Aria? Take the Requiem. Can we sing through that work with just falsetto? And in many, many others of the works worth singing the tenor role calls for some stunning upper effects to be gotten forte, so we who have just falsetto high tones are done when it comes to such compositions. And just think, brother tenors, how very, very few tenors there are who can really sing those roles satisfactorily. New tenors pop up every so often, and there is a great ado about them for awhile. These young singers just pour out their voices in their wealth of young freshness, but pretty soon something goes wrong and the upper tones, which they did seem to possess so naturally, off they go and another broken heart goes into early eclipse. What's wrong? Just one answer—wrong production. These young voices seem to delight everyone, and sometimes please themselves most, but if their production had been correct they would have retained their vocal freshness all their singing days. And think of this, too, the high tones, if rightly produced, will be retained to the very last of their singing days and will not be the first tones to go, as in most cases it seems to be.

As I have said, I was determined to find the correct

answer to these, our tenor troubles, and with the full realization of what such a discovery would mean to the vocal world, as well as to us tenors especially, I have worked, experimented, prayed and desired the solving of this problem with all my heart and soul for many, many years. And I have no doubt that many of you have had the same thoughts and desires, but perhaps the one great thing that has prevented you from correctly solving it has been that you no doubt were not chosen to do it. While I, I am quite sure, was chosen from you all to find out this secret and to make it public to the vocal and musical world. And therefore, brother tenors, and those singers who realize that there is something wrong with your high tones, follow these articles as they appear, for I am going to take you with me through the years of my struggle with this problem, right up to where and how the most wonderful thing was revealed to me, explaining in detail how I have worked it out, step by step, so that all the high tones I have ever needed and prayed for are now mine, mine, for as long as I live! I will explain to you, tenors, just how it is applicable to all your work and absolutely necessary to you if you have nothing above G except falsetto. I will take you with me, back twenty years ago, when opportunities came to me, opportunities that could not be accepted, because of my lack of high tones. I will also, as far as one is able through the written word, explain to you just how to produce these glorious high tones. I assure you that I will make the articles interesting. I will tell of actual occurrences and facts, although I will not mention the real names of persons nor the actual places where the experiences I will relate took place. Follow these articles and I can assure you that you will get more vocal help and inspiration than you have ever before gotten out of any written matter relating to voice production.

(To be continued.)

School of Music and Arts Activities

The New York School of Music and Arts, that beautiful institution on Riverside Drive, where so many young women and men are or have been pupils during the past twenty years, attracted a good audience to the regular Thursday evening recital, December 7. All those appearing, including pianists, singers and a violinist, have been previously mentioned in the *MUSICAL COURIER*, excepting two young pianists, one of whom was Mrs. Edwin H. Eilert, who appeared for the first time, playing Kreisler's Viennese caprice, an impromptu by Reinhold, and sharing the performance of Mozart's D major sonata, for four hands, with Beatrice Pinkham. As soloist, she showed musical nature, graceful, interesting personality, and well advanced technique, so that she gained warm applause. The duet, too, was much appreciated, the two pianists making a good team. The other pianist was Evelyn Rosen, who played a Gobbarts study well, showing careful practice.

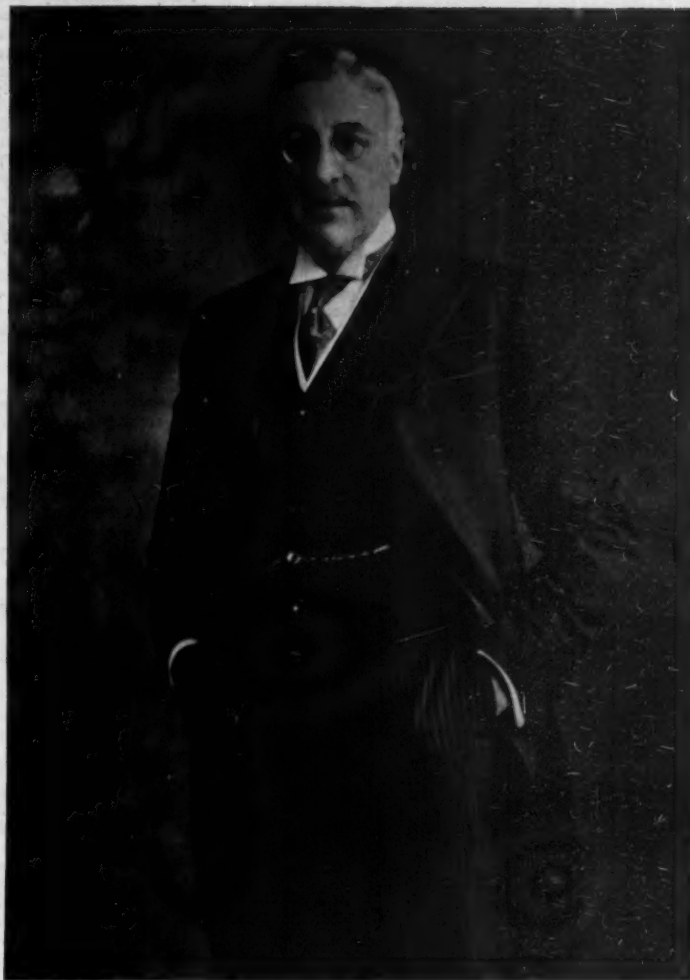
The overture to Tancrède (Rossini), played as a piano trio, was performed by three stalwart young men—Bernard Carmel, Celestine Rosenbloom, and Howard Green (the last named was winner of the first prize at the Becker piano contest, Aeolian Hall, a month ago), and the brilliant playing evoked a storm of applause.

With the approach of the holidays several of the dormitory pupils leave for a brief vacation, but all are planning to return. News from several of last year's students show them to be successful singers, teachers and players in their respective localities, which cover the territory from Maine to Florida, and the Pacific Coast, with the Middle West well represented. One of them, from the South, has been chosen for an important post in a Washington (D. C.) institution, and it is an axiom that the graduates of the New York School of Music and Arts obtain positions.

Verdi Club's Musical and Dramatic Program

The Verdi Club, Florence Foster Jenkins, president, presented an interesting program at its musical and dramatic afternoon at the Waldorf-Astoria Hotel Friday, December 8. Anna Pinto, harpist, was heard in a group of solos called The Adirondack Sketches, by A. Francis Pinto. This young artist shows extraordinary talent for her chosen instrument; she performs with technical ease and gives thoughtful interpretations. Lucille Collette, violinist, played a group of violin solos—Praeludium Allegro, Paganini-Kreisler; Nocturne, Chopin-Sarasate and Mazurka, Zarzyki. Miss Collette has a full, round tone and plays with energy. Beatrice Raphael accompanied sympathetically. Miss Collette was also heard with Miss Pinto in violin and harp duets. La Cygne (Saint-Saëns) and the Schubert-Wilhelmj Ave Maria were rendered with smoothness and feeling. Miss Collette playing the piano part to Miss Pinto's Concertstück (Von Wilhm).

A surprise was the appearance of Aurora Mauro-Cottone, a young pianist and daughter of the well-known organist, Melchiorre Mauro-Cottone; she played several numbers with good taste. Winifred Moffat-Johnston gave pleasure in two dramatic readings by Middleton and Kipling. During



FREDERIC FREEMANTEL

the intermission Mrs. Arthur H. Bridge, chairman of the ways and means committee, read several letters from members congratulating Madame Jenkins and the Verdi Club on the club's fifth anniversary.

The program was concluded with a one-act play, The Ninth Waltz, by R. C. Carton, adapted and produced by St. Clair Bayfield. The cast included Georgie Portfolio, Rito Marzo, N. C. Kihlmann, Gordon Peters, Winifred Moffat-Johnston and St. Clair Bayfield.

The guests of honor were Beatrice Maude, Robert Edeson, Lola Adler and William A. Brady.

Lenora Sparks and Channing Pollock Entertained

On Sunday afternoon, November 25, Lenora Sparks, soprano of the Metropolitan Opera Company, and Channing Pollock, author, were guests of honor at an informal tea given at the home of Mrs. Julia Chandler. Many interesting and distinguished persons in the literary field and on the stage were among those present, together with several well known musicians.

Mr. Pollock's latest drama is The Fool, which has developed into one of the season's biggest successes. Little Sara Sothorn, who plays one of the leading parts in The Fool, assisted in serving the tea. She is just as charming and as graceful off the stage as she is on it. Mrs. Chandler is the perfect hostess, and her apartment is often the gathering place of many of the local celebrities. She is a writer of considerable reputation, and has gathered around her a group of friends and admirers.

Besides the guests of honor, those present were: Sara Sothorn, Edgar Selwyn, Mr. and Mrs. Yeatman Griffith, William Griffith, Albert Hallgarten, Donald Waterous, Mr. and Mrs. A. L. Eads, Emma Dunn, Effie Blunt, May Johnson, Helen Ingersoll, Mr. and Mrs. Svend Gade (Mr. Gade is the famous Danish inventor of the lighting and mechanical novelties for Johannes Kreisler), Thomas Hughes, Lucille McVeigh, Mrs. Roberts, Mr. and Mrs. George S. Kaufman (the Kaufman who wrote Merton of the Movies), A. H. Greenly and Joseph Hartfield.

Marie E. Lake Pleases in Concert

Marie E. Lake, who has appeared as an artist member on The Southland Singers' programs, was heard in a benefit concert at the Parish House of the Evangelical Lutheran Church of St. Matthew, December 1. Of the songs in her several groups, Down in the Forest (Ronald) seemed to please most. She was assisted by the St. Matthew's Trio and by Adele Lewing, talented composer-pianist, who played some of her own compositions.

Schelling Work Has European Premiere

Amsterdam, November 21—Ernest Schelling's Impressions of an Artist's Life, variations for orchestra and piano, was played by the Concertgebouw Orchestra with extraordinary success, this being the first performance of the work in Europe. Both in form and content the composition is exceptionally interesting. M. U.

Amato Arrives in February

Pasquale Amato will arrive here in February to sing in concerts, and will stay until the middle of May. His voice is said to be fully restored.

NEW YORK CONCERTS

(Continued from page 31)

hardt herself. It was one of the most thoroughly enjoyable recitals heard during the present season.

The Times said: "Few singers have the qualifications of knowledge, intelligence and musical feeling and at the same time the vocal resources to meet the demands. There are few singers who could so fully identify themselves with that mood in its various manifestations. Miss Gerhardt's command of breath, her phrasing and diction, her truth of declamation and 'reading' were those of an artist. She commanded a wide variety of expression in her interpretation." The Tribune: "... it had a pure quality of tone while well able to express shades of feeling. Mme. Gerhardt's sincerity and her thorough knowledge of the phrasing and expression of the songs told with her audience, which rewarded her efforts with unusual warmth."

ALFREDO OSWALD

Alfredo Oswald, Brazilian pianist, who has been heard in New York in recitals on two previous occasions, gave another recital on Saturday afternoon in Town Hall, when he played before an audience of fair size.

Mr. Oswald again revealed in his performance that he possesses fleet fingers, an ingratiating tone and virility. His program was made up of three groups, comprising: prelude and fugue, G. Frescobaldi; Scarlatti's Siciliano and Scherzo; sonata, op. 57, Beethoven; Deux pièces Brèves, by César Franck (arranged for piano by Henry Busser); Etude, and Scherzo, by his father, H. Oswald; Chopin's Impromptu in F sharp; value in E minor and etude in C minor as well as an etude by Rubinstein.

As at previous hearings, Mr. Oswald delighted his hearers, who applauded his work sincerely, and recalled him time and again.

The New York Herald said: "Mr. Oswald performed his program with musical insight and a dignified taste. His fine finger technic was often at variance with his pedal work in loud passages, but his general work was that of a well trained artist." The New York American: "He bore out the favorable impression he had made at his American debut last year." The New York Tribune: "Clarity, taste, intelligence and sound feeling marked the performance."

ANNA MEITSCHIK

Anna Meitschik, who for a while was a contralto of the Metropolitan forces, a dozen years ago or so, returned from Europe to give a song recital at Carnegie Hall on Saturday evening, December 9. Mme. Meitschik had an interesting program, mostly Russian, including numbers by Taneyeff, Tscherepnin and Rimsky-Korsakoff that were marked "first time," and a Kol Nidrei transcription, with violin obligato, described as a "religious fantasy after a Hebrew prayer," by the resident Russian composer, Lazare Saminsky. This proved to be made with musicianly hand, as all of Saminsky's work is, and excellent hearing for anybody who cares for this Hebrew music. It was also a "first time."

Mme. Meitschik's voice after these years seems a little worn in the upper register. The lower, and best, part is still in good condition and she is a thorough artist. Walter Golde played the same irreproachable accompaniments that one has learned to expect from him.

SUNDAY, DECEMBER 10

JOHN McCORMACK

It was not so much a recital at the Hippodrome on Sunday afternoon as it was a farewell party to John McCormack, who will not sing there again before next October, since he is leaving for England—later the Continent—on Saturday of this week. John sang a program that contained a great many of his most popular numbers of the better sort; except for encores, he rarely sings now one of the old ballads that first made him popular. He has accomplished what he set out to do: raised the musical standard of his audiences without letting the audiences know it. And in doing so has he lost favor with his public? He has not. Six thousand of it was inside, filling every seat in the auditorium and several hundred on the stage; and another thousand, they say, came too late to get any place at all.

What did he sing? What difference does it make after all, since he sings everything so well? He began with Handel. His second group started with Strauss' *Breit ueber mein*

Haupt, beautifully sung (in German), but, it must be admitted "ueber den Haupt" of most of his audience. After that came songs of Rachmaninoff, Paladihle, and Arnold Bax, a striking Christmas carol; then, after intermission, a group of those beautiful Irish folk songs, including the two best ones new to his repertoire this—or was it last?—season, the *Short Cut to Rosses*, and *If I Had A-Knew*, and an exquisite lyric, the *Snowy Breasted Pearl*. (Hughes ought to arrange it; the accompaniment by Robinson was decidedly ordinary.) To end with there was Coleridge-Taylor's *She Rested by the Broken Brook*, H. O. Osgood's *The Little Trees* (In Old Athlone), which McCormack seems to like, since he has used it at the last three New York recitals and out of town as well, and Edwin Schneider's *Your Eyes*, a fine song that got a great round of applause. Mr. Schneider having to rise and bow twice from his seat at the piano; following came the *Trumpeter* by J. Airlie Dix.

Then there was the second program—the encores. There were at least three after each of the groups. And at the end the audience just hung on and on, begging for more. John sang one and then a good part of the audience left, but the faithful stayed and crowded down around the stage and finally, after ten minutes or so, out he came and gave a last one, with the friendly audience all crowded around him on the stage and in the orchestra pit. Yes, it was a fine afternoon. The audience was happy because John sang so well, and John was happy because the audience liked him so much. Everybody was happy, in fact including Edwin Schneider, who showed it by the way he played the piano.

RUTH DOING

The Broadhurst Theater was filled on Sunday afternoon to witness the performance of Ruth Doing, dancer, assisted by several of her pupils. The entire program was exceedingly well performed and the dancers gave artistic interpretations to music of Gluck, Brahms, Revel and others. It was unfortunate that this excellent entertainment took place on a Sunday afternoon when there was so much competition. It is to be hoped that the entire program will be repeated at an early date.

MARGUERITE NAMARA

A recital that was quite out of the beaten path was given by Marguerite Namara at the Princess Theater on Sunday evening. In this costume recital the attractive singer had the assistance of John Barclay, baritone of the Nice and Cannes Opera, who possesses a fine voice and is a finished artist, and Armand Vecsey's Ritz Carlton Orchestra.

The program opened with the orchestra's rendition of Haydn's *L'Isola Disabitata* which, according to the program, was given its first performance in this country, and in between the groups, it was heard in *Clair de Lune* (Debussy), the *Liszt Lieberstraum* and the prelude in G minor (Rachmaninoff). The audience rewarded Mr. Vecsey and his men with warm applause, which was deserved.

To orchestral accompaniment, Mme. Namara was first heard in *Der Traum* (Rubinstein), *Zueignung* (Strauss), *Air de Lia* from *L'Enfant Prodigue* (Debussy), and Hageman's *At the Well*, which was given to piano accompaniment. The singer was in admirable voice and sang her German numbers as well as she did her French, which is saying a good deal. Mme. Namara always does the French artistically and with proper spirit. Her voice seems to have taken on a richer, fuller quality since she was heard here at her last recital, and she seems to have it under better control.

The second group was given to her own accompaniment on the spinnet, and she was charmingly gowned in a flaming red empire gown of simple lines. John Barclay, in old-fashioned costume, sang the *Slighted Swain*, an English gavotte, and did extremely well. Then, as a closing number, they gave the *La ci darem* duet, from *Don Giovanni*, which was so well liked that they were obliged to give an encore.

Of the most interest, perhaps, was the closing number—the *Mirror Scene* and duet from *Thais*. Mme. Namara sang the role here last season with the Chicago Opera and achieved a brilliant success. Therefore it was not surprising that she rose to great heights, vocally and histrionically, in the scene from this opera in which she had the valuable support of Mr. Barclay. He sang his lines excellently and acted with conviction. All in all it was an interesting and well rendered program.

PHILHARMONIC ORCHESTRA

The Philharmonic Orchestra, Josef Stransky conductor, gave its regular Sunday subscription concert on December 10, before a sold-out house. Mr. Stransky chose as his opening orchestral number Franck's symphony in D minor to commemorate the centenary of the birth of César Franck, born December 10, 1822, exactly 100 years ago. Mr. Stransky gave an excellent reading of this excellent work. It was an inspired rendition, for which Mr. Stransky and his orchestra won much well deserved applause. The other orchestral number, Strauss' tone-poem, *Death and Transfiguration*, op. 24, was presented with dignity and musician-ship. In short, it was a performance which will long be remembered for its finished rendition. Between the two, Bronislaw Huberman played Tschaiakowsky's violin concerto, op. 35. In his unusually fine performance of this concerto, Mr. Huberman again revealed his many outstanding qualities, such as big, luscious tone, technical proficiency, color, warmth and musicianship. That he charmed his audience, was apparent by the sincere applause bestowed.

The New York Tribune commented: "It was one of the Philharmonic's better days, when performances are more sonorous, the orchestra coloring richer, the contrast of light and shade more accentuated. This was distinctly the case in the closing Strauss number, *Death and Transfiguration*, and generally in the symphony, where Mr. Stransky adopted a brisk place, appropriate in the first and last movement, but less so in the second. Bronislaw Huberman, reappearing as soloist, was in excellent form, dashing off the fireworks (and there were many) with remarkable dexterity in the Tschaiakowsky violin concerto." The New York World: "Tschaiakowsky's broadly melodic concerto in D,

which never grows to seem banal, was the main feature at the Philharmonic concert yesterday afternoon at Carnegie Hall. The work has a special attractiveness and freshness when it is done as Mr. Stransky's men played it this time, with Bronislaw Huberman as soloist. Mr. Huberman was full of eloquence, and showed admirable dexterity, particularly in the opening allegro, in his management of the thematic melody and its accompanying obligato of brilliant staccati." The New York Times: "César Franck's birth centenary, which fell on yesterday's date, was observed by the Philharmonic Society with a timely performance of the Belgian master's still unhackneyed and beautiful symphony, for which an audience in the spirit of the occasion, gave the veteran players a rising recall."

Bronislaw Huberman was the assisting artist in Tschaiakowsky's violin concerto, a performance of more than usual polish and restraint. Mr. Stransky, in closing, conducted again the sonorous *Death and Transfiguration* by Richard Strauss." The New York American: "Bronislaw Huberman played Tschaiakowsky's D major concerto at the Philharmonic Society's concert yesterday afternoon in the masterful fashion that is his way. There was immense sweep in his performance of the first movement, with a gripping, incisiveness of attack and rhythmical verve that caught the breath. There was tremendous elan and bravura in the finale. . . . Franck's D minor symphony was Mr. Stransky's first offering at this matinee in Carnegie Hall; Strauss' tone-poem, *Tod und Verklärung*, his final contribution."

CITY SYMPHONY ORCHESTRA POPS

The City Symphony, New York's youngest orchestral child, is rapidly outgrowing its knee breeches. Not the least of its achievements was the third pop concert at the Century Theater, December 10. Dirk Foch, conductor, introduced his concertmaster, Jascha Fishberg, as soloist of the afternoon. Mr. Fishberg proved to be a violinist with ample technic and a nice sincerity. He did all that could be done for the succulent melodies of the Mendelssohn concerto in E minor and was highly approved by the large audience. He has recently come from Russia where he was well known as soloist and concertmaster under Glazounoff and other eminent conductors. Mr. Foch's accompaniment was deft and supple. This should prove a feature of his conducting as his organization becomes more closely knit.

The overture was the *Merry Wives of Windsor*, written before triangle discussion made such matters serious. The Faust Ballet music had much applause in spite of the fact that a great deal was wasted during the long pauses Mr. Foch made between sections.

Other items were *Barcarolle* from *Tales of Hoffman* and Chabrier's rhapsody. The audience demanded to hear the spiccato delights of the latter a second time.

The Times said: "Mr. Fishberg was deservedly applauded for quiet good taste and tunefulness in the concerto of Mendelssohn."

NEW YORK SYMPHONY:
FRIEDA HEMPEL, SOLOIST

The Symphony Society had as its soloist at Aeolian Hall on Sunday afternoon, December 10, none other than Frieda Hempel. Walter Damrosch presented for the first time in America, *Dame Libellule* (Lady Dragonfly), the ballet-pantomime produced for the first time on December 7, 1921, at the Opera Comique, Paris. Mr. Fairchild is an American, though he has lived in Paris for many years, and has obviously adopted a decidedly French style in his composition. The story of the ballet is a very fanciful affair; it was a summer's afternoon, and on the banks of a pond, a toad was warming himself in the sun. There were bees, flowers, and birds buzzing and singing. Lady Dragonfly appears and the Toad falls in love with her, but the Lizard appears so Lady Dragonfly dances and coquettes before her suitors. The Toad and the Lizard fight for her love. The Toad is killed and the Lizard believes himself to be the victor until beautiful Butterfly arrives on the scene and the fickle Lady Dragonfly goes away with him.

The music is graceful and written in a quaint and piquant manner with innumerable beautiful passages for the string instruments. It is intensely descriptive and one almost succumbed to the subtle atmosphere of the lazy summer's afternoon. The entire composition has been deftly worked out, and it is not surprising that the capacity audience received it cordially. It is decidedly picturesque and colorful and the composer has carried out his intentions with commendable facility.

Mme. Hempel has never been in better voice than she was on Sunday. This was particularly noticeable in the *Leise, leise*, from *Der Freischütz*. Her second group, *Batti, Batti*, from *Don Giovanni*, which she not only endowed with tonal beauty but also gave to the music a grace which was a delight. Her most charming number, however, was *Cradle Song*, Humperdinck. The last was the page's song, *Saper Vorreste*, from *Un Ballo in Maschera*. The audience seemed loathed to part with Mme. Hempel, but its insistent applause did not win for them the desired encore. There are few concert singers today who are endowed with more personal charm than Mme. Hempel, and her artistry and vocal equipment are indeed rare.

Mr. Damrosch's contributions to the program included a spirited reading of *Der Freyschutz* overture, with which he opened the concert. The third number was *Variations On a Theme by Haydn-Brahms*, which was given an excellent interpretation. He closed his program with *Le Roi d'Ys* (Lalo).

Mr. Fairchild occupied a box at the concert and was most gracious when forced to acknowledge the applause. The local press made the following observations regarding his music.

The Herald said: "He has learned how the Frenchmen write ballets and he has blithely followed them, but without sacrificing his own identity. The thematic material of the ballet is clearly drawn, and it furnishes subjects for a deal of clever musical descent in which polyphonic strands deftly woven into an opulent web, ingeniously colored yet perfectly sane harmonies and warmly tinted orchestration all play their parts. The composition has picturesque quality and suggests a ballet action which should be highly effective if intrusted to good mimes."

The Times: "Mr. Fairchild has written for the orchestra with a light and delicate touch, without seeking for extravagant of exaggerated effects. There are charming in-

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strumental color and piquancy; and the orchestration has frequently a certain open or exposed effect as of chamber music. The quality of the music is obviously French and the composer has been submitted to the influences that pervade the Parisian atmosphere, as it was inevitable that he should be. But there is something personal in his utterance."

The Tribune: "Mr. Fairchild's music was deftly fitted to this story, though perhaps a little too closely to be wholly satisfactory as concert music. There is much graceful fancy in the composition and fine craftsmanship. It would be pleasurable to hear it again with its complementary action." The American: "Very prettily orchestrated and with a fine sense for color, atmosphere and design, the composition need not be labeled as of American authorship to enlist interest." Regarding Mme. Hempel's performance, the American wrote: "None the worse, apparently, for the trying experience that had brought her name so conspicuously before the public recently, the charming soprano won the hearts of her listeners." The Tribune: "No harm in that, listening to her lovely voice and style in the familiar scene and air." The Times: "Mme. Frieda Hempel appeared as soloist and gave great delight by her singing, in which her voice seemed never more beautiful, never richer and fuller, never more flexible and her style more perfectly suited to what she sang." The Herald: "The soloist was Mme. Frieda Hempel, whose lovely voice was in good condition."

CRISTIE-BAIRD-DILLING

A program which attracted a full house to the National Theater on Sunday evening, December 10, and kept even the blasé there until its close, was presented by Grace Cristie, Martha Baird and Mildred Dilling. Miss Cristie is a credit to her teacher, Florence Fleming Noyes. Her work is strikingly beautiful, replete with originality and variety and grace which fascinate. By request, she gave the original bubble dance to the music by Shelly and four dances with the Benda masks which were so successful in London and Paris and proved to create a propensity for more. MacDowell's Water Lily was interpreted with startling realism and a cavalry charge to music by Beethoven-Rubinstein fairly carried one with its impetuosity. There was the classic in From a Grecian Urn, to music by Brahms, the illusion being further heightened by the harp accompaniment of Miss Dilling. Her final group consisted of three negro spirituals to music of Burleigh, the Awakening of Terpsichore, music by Rubinstein, and Rebirth, music by Sibelius. Her audience paid her a personal tribute which amounted to an ovation.

To Martha Baird is due a large share of the success of the evening, for not only did she give two groups of piano numbers with rare charm, but she likewise played the accompaniments for all Miss Cristie's number with but one exception—played them from memory, too, since the lighting effects—worthy of special comment for their beauty, by the way—would not permit a light on the music itself. Miss Baird's solos were the Sarabande of Rameau-MacDowell, three Chopin etudes and a group of the moderns in which she was particularly successful. These included The Fountain of the Aqua Paola (Griffes), March of the Wooden Soldiers (Goossens), Gnossienne—a monotonous dance measure suggested by the rites of ancient Crete (Erik Satie), and Percy Grainger's Irish Tune from County Derry and Country Gardens.

In addition to her accompaniment in the aforementioned Brahms number of Miss Cristie, Miss Dilling scored a personal success in her playing of two groups of harp solos. Especially delightful was the Granados Danza Espanola, the plucked strings giving the work an atmosphere most effective. She played it well, too, although that applied to all her numbers, whether it was the prelude and dance of Tournier, Feerie, the pastorale of Scarlatti, or the Norse ballet of Pœniz.

It is to be hoped this trio will be heard again.

The Young Artists' Contests of the N. F. M. C.

The biennial Young Artists' Contests of the National Federation of Music Clubs will soon be held, beginning with the State Contests, the winners of which compete again in the District Contests, the winners of which, in turn, are eligible for the National Contests of 1923, to be held at the Biennial Convention of the N.F.M.C., at Asheville, N.C., in June. The conditions for the New York State contests, in charge this time of Mrs. Sada Cowen, chairman, have just been made public. They are as follows:

- The purpose of the Young Artists' Contest is to recognize the superior ability of the American music teachers by bringing their artists pupils into prominence.
- To encourage and inspire music students to greater efforts in artistic achievement.
- To give opportunity and publicity to the most talented young musicians of America, and to aid them upon a professional career. The requirements for the contestants are as follows:
 - Contestants must be trained in America.
 - Contestants must enter in their own state contest.
 - All contestants must be native born or of naturalized American parents. If studying in another state but being even partly supported by parents or friends of the home state, they are eligible to enter only in the state from which they receive their maintenance. Anyone supporting himself entirely in another state may enter from that state without any specified period of residence.
 - Entrance fee shall be \$2, payable to the National Chairman of Contests, through the State Chairman of Contests.
 - Contestants in the Voice Department must be between the ages of twenty and thirty years.
 - Contestants in the Violin and Piano Department must be between the ages of sixteen and thirty years.
 - Contestants must have the endorsement of three recognized musicians as to their musical attainments with the following characteristics and equipment: acceptable personal appearance, stage deportment, good general education, good character.
 - Any young artist having placed himself or herself under professional management is not eligible to enter this contest.
 - The following awards will be given to the National winners: a cash prize of \$150 each, a New York recital, assistance from the National Federation to launch them on a professional career, the publicity and experience of playing at the Biennial, at which musical representatives of the entire country will be present, will be of superior value to the winner.
 - All applications for New York State must be sent to (Mrs. William) Sada Cowen, Room 707, No. 250 West 57th Street, not later than March 10, 1923.
- The required compositions in each department will be as follows:

PIANO:

- Required Numbers:
 Sonata, E flat major, op. 31, No. 3 (first movement).....Beethoven
 Concert Etude.....MacDowell
 Reserve Repertory:
 A prelude and fugue.....Bach
 A nocturne.....Chopin
 A modern work.

VIOLIN:

- Required Numbers:
 Concerto No. 2 (first movement).....Vieuxtemps
 Sonata, violin and piano (first movement).....John Alden Carpenter
 Reserve Repertory:
 One movement from any of the standard concertos or sonatas.
 One selection representing the classical school.
 One selection representing the modern school.

VOICE:

- Required Numbers:
 Lyric soprano:
 Aria—Voi Che Sapete—Tell Me Fair Ladies.....Mozart
 Sunlight—(Waltz Song).....Harriet Ware
 Dramatic soprano:
 Aria—(Jeanne d'Arc)—Adieu, Forests.....Tchaikowsky
 The Year's at the Spring.....Mrs. H. H. A. Beach
 Contralto:
 Aria—(Samson and Dalila)—Printemps qui Commence.....Saint-Saëns
 The Danzo.....Chadwick
 Tenor:
 Aria—(Elijah)—If With All Your Hearts.....Mendelssohn
 The Spirit Flower.....Campbell Tipton
 Baritone:
 Aria—(Hercules)—Vision Fugitive.....Massenet
 The Last Song.....James H. Rogers
 Reserve Repertory:
 Aria from an opera or oratorio.
 Four songs from the best European and American composers.

A. Russ Patterson Students Have Active Season

Dorianne Bawn, soprano, has been engaged as prima donna of The Beggars' Opera Company now having an extended run in Boston. Janet Watts, lyric coloratura soprano, soloist of the Calvary M. E. Church, N. Y., was engaged as soloist for the Eclectic Club at the Waldorf, Wednesday morning, November 22. Rose Dreeben, soprano, gave a recital in Bridgeport, Conn., November 15 and North Adams, Mass., December 17. Miss Dreeben and Leonard Brawn, tenor, will give a joint recital in Scranton, Penn., December 17.

Edward Beckman, tenor, was engaged as soloist for the W. J. Adams lectures at Town Hall, November 25 and November 30 and at the Academy of Music, Brooklyn, December 3. Mr. Beckman was also soloist with the Endicott Johnson Band at Binghamton, N. Y., on December 10. Esther Keep, alto, appeared as soloist for the Research Club, Elizabeth, N. J., November 15. Bertha Richards, soprano, was engaged as soloist for the one thousandth meeting of the Esther Chapter, Jersey City, N. J., November 21. Esther Johnson, soprano, has been engaged as soloist of St. Paul's Episcopal Church, New Haven, Conn., and soloist for the Musical Art Society at Branford, Conn.

Mildred Newman, soprano, was the soloist for the Women's National Democratic Club at the Commodore Hotel, October 25. On November 10 Janet Watts, soprano; Rose Dreeben, soprano; Lenore Van Blerkone, mezzo soprano; Edward Beckman, tenor, and Leo Bernstein, bass, gave a program for the Police Square Club. On Sunday evening, December 3 the students presented a program for the New York American Christmas Fund at the Montauk Theater, Brooklyn.

Mme. Meluis Renews Walska Litigation

Two weeks ago it was announced in these columns that Mme. Meluis had withdrawn her suit against Mme. Walska, but on Monday of this week Mme. Meluis, through her attorney, Samuel Herschenstein, brought suit in the Supreme Court of the State of New York against Mme. Walska, her husband, Harold F. McCormick, and her manager, Jules Daiber, claiming \$200,000 damages, charging that the three conspired so that Daiber broke his contract to manage Mme. Meluis and took the position of Mme. Walska's manager.

Daiber claims, it is understood, that he had not taken the position of Mme. Walska's manager on the date claimed in Mme. Meluis' complaint; that, on the contrary, he made no public announcement of his managership of Mme. Walska until November 9, 1922; and that it was Mme. Meluis who had broken their contract by publishing in the MUSICAL COURIER on September 21 the following notice: "Mme. Luella Meluis, soprano, is no longer under the management of Jules Daiber. For the present please address any communications for her to Secretary, Mme. Meluis, Amityville, L. I."

It is understood that Mme. Meluis also seeks to restrain Mme. Walska from singing here under Daiber's management before May, 1924, when her original contract with him would have expired. The progress of the suit will be watched with great interest by the musical world.

Mrs. Hammerstein's Effects To Be Sold

THE MUSICAL COURIER has received the following notice: IN THE DISTRICT COURT OF THE UNITED STATES for the Southern District of New York—In Bankruptcy. In the matter of EMMA SWIFT HAMMERSTEIN, Bankrupt—Chas. Shongood, U. S. Auctioneer for the Southern District of New York in Bankruptcy, sells Wednesday, December 20, 1922, by order of the court, at 10:30 a. m., at 552 Broadway, Borough of Manhattan, assets of the above bankrupt, consisting of household furniture, etc.

LAWRENCE BERENSON, Trustee.
 JOHN J. TOWNSEND, Referee in Bankruptcy,
 299 Broadway.

FLAHERTY, TURNER & STROUSE,
 2 Rector Street,
 ELIZABETH F. VILKOMERSON,
 299 Broadway,
 Attorneys for Trustee.

May Peterson Re-engaged for Boston Algonquin Club

May Peterson still continues to add to her record of return engagements, for she was re-engaged to give a recital at the Algonquin Club in Boston, on Sunday afternoon, December 10. Miss Peterson has always been a great favorite in Boston and has sung there twelve times in the last three years.

Barra Sails for Italy

Genarro Barra, tenor of the San Carlo Opera Company, at the conclusion of his successful ten weeks' contract, sailed for Italy on December 7, on the Conte Rosso.

Women's Symphony of Philadelphia at Keiths

The Women's Symphony Orchestra of Philadelphia, J. W. F. Leman conductor, will appear at Keith's Theater, that city, from December 18 to 23 inclusive.

BOSTON SYMPHONY GIVES BENEFIT CONCERT FOR GERICKE

Proceeds and Contributions Net \$5,142.50

Boston, Mass., December 10.—Tuesday evening, December 5, in Symphony Hall, the Boston Symphony Orchestra, Pierre Monteux conductor, gave a concert which was arranged to relieve the present financial distress in Vienna of Wilhelm Gericke, the former conductor of this celebrated organization. The proceeds from this concert, including contributions received by the trustees, amounted to \$5,142.50. The program included Schubert's Unfinished symphony, the fifth symphony of Beethoven, Strauss' Til Eulenspiegel and piano waltzes by Brahms arranged for orchestra by Gericke. Towards the close of the intermission, and immediately preceding an eloquent performance of the C minor symphony, Judge Cabot, president of the Board of Trustees, came to the front of the platform and read a letter which he had sent to Mr. Gericke, followed by Mr. Gericke's answer expressing his appreciation and gratitude. Both letters are worthy of reproduction here:

Boston, October 28, 1922.

Mr. Wilhelm Gericke,
 Beatriegasse, 30,
 Vienna, Austria.

Dear Mr. Gericke:

The trustees of the Boston Symphony Orchestra wish you to learn first from them that on December 5 the Orchestra will give a benefit concert in Symphony Hall, Boston, in your honor. When they took up, in 1918, the responsibilities Major Higginson then laid down, they received from him not only a great opportunity for the artistic service of the public, but also the inheritance of a great tradition. In that tradition the memory of your work as the conductor who gave the Orchestra its preeminent place among organizations of its kind in America is cherished with a special feeling. It was constantly in the thought and on the lips of Major Higginson. It lives in his successors, who hold the same appreciation of all you did for the orchestra that was held by him.

Conductors have come and gone since your years in Boston. It will doubtless interest you to know that the suggestion of the approaching concert had its origin with the present conductor, M. Monteux. The trustees heartily acceded to his plan, and look forward with the greatest pleasure to making you the beneficiary of the proceeds of the concert, in testimony to their remembrance of your unique contribution to the musical life of Boston and America.

With every good wish, believe me,

Always sincerely yours,

FREDERICK P. CABOT, President.

Vienna, November 20, 1922.

To Frederick P. Cabot, Esq.,

President of the Trustees of the Boston Symphony Orchestra.

Dear Sir:

Your letter of October 28 has come to my hands, and I hasten to answer it in order to tell you how deeply touched I am by the way you recall the time I spent with the Boston Symphony Orchestra.

It gives me great happiness to see that I, and what I did in my position as a conductor of the orchestra, are not forgotten, in spite of the great changes which have come over the whole world, the work I did so many years ago is still in the minds of some Bostonians and of some members of the Boston Orchestra.

The way they are planning to express their remembrance of me, by doing me the unusual honor of giving a concert for my benefit, moves me beyond words; my gratitude to Mr. Monteux and the members of the Orchestra for their intention, as well as to you and the other trustees of the Boston Symphony Orchestra for allowing them to carry it out, is more than I can say.

Please will you for the present, accept my heartfelt thanks for the wonderfully kind letter you sent me, which, I must confess, made me almost as happy as the whole generous plan itself. And will you please for the present be the means of communicating to Mr. Monteux, as well as to the trustees and the members of the orchestra, the expression of my most heartfelt emotion and thanks.

Respectfully yours,

WILHELM GERICKE.

Judge Cabot voiced the opinion of everybody familiar with the history of the Boston Orchestra when he said that it was Mr. Gericke's work as conductor that gave the orchestra its preeminent place in America. Although this organization has had eight conductors, it was the industry, skill, taste and profound musical knowledge of Mr. Gericke which set the standard for other American orchestras and placed the Boston Symphony on a par with the finest orchestras of Europe. It was therefore gratifying to witness the magnificent response of the Boston public Tuesday evening, the results being a credit to Mr. Monteux, the orchestra, the management and the trustees.

J. C.

Hempel Victim of Robbery

Frieda Hempel and her husband were the victims of burglars last week at their home on Central Park West. On Tuesday evening, while Mr. Kahn was out and Mme. Hempel on tour thieves cleaned out the apartment, taking clothes, jewelry, etc., to the amount of many thousands of dollars.

Peralta to Sing With Opera in Brooklyn

On Tuesday evening, December 19, Frances Peralta will sing for the first time in Brooklyn with the Metropolitan Opera Company. She will sing Santuzza in Cavalleria Rusticana.

Six Festivals for De Luca

De Luca, who is singing continuously with the Metropolitan Opera Company, has been booked to sing at six festivals this Spring.

ALEXANDER ROMAN

(Formerly concert master of Imperial Opera House, Moscow)

INSTRUCTOR IN VIOLIN

Eastman School of Music

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 ROCHESTER, N. Y.

BOSTON

(Continued from page 5)

Solo numbers were rendered by Elizabeth Travis, of Boston; Allen Farnham, of Brockton, and Florence Levy, of Dorchester.

PEOPLE'S SYMPHONY ORCHESTRA.

The seventh concert of the People's Symphony Orchestra took place last Sunday afternoon, December 3, at the St. James' Theater with Emil Mollenhauer as conductor and Jean McDonald, a pleasurable contralto, as soloist. The orchestra played the following program: overture to Oberon in D major, Weber; aria, Gerichter Gott from Rienzi, Wagner; Largo, Handel, and symphony No. 1, Sibelius.

STUDENTS' RECITAL AT BOSTON CONSERVATORY.

The large audience which attended the students' recital at the Boston Conservatory on Wednesday evening, December 6, heard a program of unusual interest rendered by pupils of Messrs. Duffer, Frank, Ebell, Fornari and Leavitt and Miss King. The following pupils participated: Leon Tumarkin, Elaine Throver, Henry Kokernak, Catherine Carver, M. de la Luz Scanchioni, Bruce Kress, Anna Weinberg, William Kane, Barbara Spindler, Cyrus



JOHN PEIRCE

Ullian, Mario Gulizia, Joseph Parlato, Charles Ezekian, Harold Doyle, Mabel Derry and Asher Shuffer were helpful accompanists.

Mr. Jacchia merits warm commendation for the high standard of instruction maintained at the Boston Conservatory. Members of the faculty obviously strive to give their pupils a solid grounding in the fundamentals of musicianship, and the results obtained, as instanced at these recitals, speak eloquently for the soundness of their methods.

RAYMOND HAVENS WINS SUCCESS IN LAWRENCE.

Raymond Havens, pianist, added another to his long list of successes when he played in the City Hall, Lawrence, Mass., Thursday evening, November 23, during Music Week in that city. Mr. Havens exhibited his familiar abilities in a program comprising the following pieces: A flat major ballade, E flat major prelude, F sharp major nocturne, B flat minor scherzo, Chopin; Auf dem Wasser zu Singen, Schubert-Liszt; Cradle Song, Palmgren; La Jongleuse, Moszkowski; Ave Maria, Schubert-Liszt; Rhapsody No. 6, Liszt, to which he added as encores, If I were a Bird, Henselt; a berceuse of Chopin, the Blue Danube waltzes, Strauss, and the Witches Dance, MacDowell. An audience of two thousand gave Mr. Havens a very warm reception.

HANDEL AND HAYDN SOCIETY ANNOUNCES CONCERTS.

The announcement of concert, for the current season of the Handel and Haydn Society indicates that the society is making an effort to leave the rut of hackneyed pieces. Thus, in February it will be heard in Elgar's The Dream of Gerontius, while in April it will present Gounod's Redemption. Following is the schedule of concerts as they will be given at Symphony Hall with the Handel and Haydn chorus and with Emil Mollenhauer as conductor: Sunday afternoon, December 17, and Monday evening, December 18, Handel's Messiah, with Mmes. Hayden and Peege, and Messrs. Hackett and Dadmun; Sunday afternoon, February 11, Elgar's Dream of Gerontius, with Mme. Alcock and Messrs. Chamlee and Whitehill; Sunday afternoon, April 1, Gounod's Redemption, with Mmes. Hinkel and Laval, and Messrs. Crooks and Bender.

MOVIE COMPANY OFFERS PRIZE FOR MUSICAL SCORE...

The W. W. Hodkinson Corporation, producers of motion pictures, has offered a prize of \$100 to the student

Maestro A. SEISMIT-DODA Successful exponent of the real Italian vocal method
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(Composer, member Royal Academy of St. Cecilia of Rome, Italy; formerly of the faculty vocal and coaching department National Conservatory of Music of New York, and of New York German Conservatory of Music. Chevalier of the Crown of Italy.)

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of the New England Conservatory of Music who submits the best musical score for The Headless Horseman. The offer, made through Jacob Lourie, manager of the Modern and Beacon theaters, is for the purpose of stimulating an interest on the part of music students toward composing interpretive scores to accompany motion pictures. George W. Chadwick and Frederick S. Converse of the conservatory faculty will select the best five scores of those submitted, the winner being selected by the Hodkinson music board.

JOHN PEIRCE UNDER CULBERTSON MANAGEMENT

John Peirce, baritone, is now under the management of Harry Culbertson of Chicago and New York. The Culbertson management is to be congratulated on this latest addition to its list of attractions, since Mr. Peirce is a singer whose art is based on a solid musical foundation. A pupil of Stephen Townsend for many years, his singing is marked by vocal ease, a fine regard for beautiful phrasing, clear diction and good taste. He has been heard as soloist at choral concerts in Boston and New York, and in recital in Boston and many New England cities. Besides his activity as a concert singer, Mr. Peirce has been in considerable demand as a choral conductor, having acquired that art from Mr. Townsend, admittedly an American authority in that field. A native of West Newbury, Mass., this artist has promoted an interest in music in that community; and the West Newbury Choral Society, which he organized and conducts, offers a remarkable example of how the latent musical possibilities of any community may be developed if properly organized and trained.

Mr. Peirce is having a busy season, his engagements this fall including five appearances in Haverhill, Mass., as well as concerts in Concord, N. H.; Malden, Mass., and other cities in this section of the country.

NEW TRIO SCORES IN FARMINGTON.

The newly organized Fox-Burgin-Bedetti Trio opened its season auspiciously at Miss Porter's School, Farmington, Conn., Wednesday evening, December 6, giving a concert of chamber music with conspicuous success. The program included three trios—Brahms, op. 8; Saint-Saëns, op. 18, and Tchaikowsky, op. 50. It is reported that this highly artistic ensemble was received with great enthusiasm at Farmington and that it will probably return for another concert there in the spring. The trio is under the management of Aaron Richmond.

MIQUELLES IN TAUNTON AND DEDHAM.

Renee-Longy Miquelle, pianist, and Georges Miquelle, cellist, enjoyed two successes in one day recently, playing in Taunton, Mass., Monday afternoon, November 27, and in Dedham, Mass., on the evening of that same day. The Taunton Daily Gazette commented on the work of these artists as follows:

"Georges Miquelle, cellist, and Renee-Longy Miquelle, pianist, gave an ensemble recital at a well attended meeting of the Taunton Women's Club, held in Odd Fellows Hall, Monday afternoon. The recital was of the highest order and the talented work of both performers was a treat to the club members and the members of the Ladies' Musical Club, who were the guests of the afternoon."

"The work of Renee-Longy Miquelle, daughter of George Longy, the well known artist, and Georges Miquelle, pupil of Lille and the Paris Conservatories, was a delightful surprise to those members of the audience who had never before heard them perform, but to those who were familiar with the playing of these two artists there was the satisfaction of having heard again such cello and piano playing as is rarely heard in this city."

"The program consisted of piano and cello solos and ensemble numbers. All were well chosen and handled in a manner that brought out the finest points and made the simplest theme one of great beauty."

CARMELA IPPOLITO SOLOIST WITH SYMPHONY.

Carmela Ippolito, the talented young Italian violinist, made her debut as soloist with the Boston Symphony Orchestra at its second concert of the Cambridge series in Sanders Theater, playing Bruch's familiar concerto in G minor. Miss Ippolito more than confirmed the favorable impression that she had made in earlier appearances in this city, giving a splendid demonstration of her technical and musical abilities. She will bear watching. The purely orchestral numbers were Brahms' songful fourth symphony and Liszt's stirring symphonic poem, The Preludes.

CECILIA SOCIETY RESUMES UNDER JACCHIA.

The Cecilia Society held the opening rehearsal of its season, Thursday, November 16, with an enthusiastic attendance present. The society has again been fortunate in securing the leadership of Agide Jacchia through whose skill as conductor the chorus was developed to a fine point of excellence in the past two years, giving performances in conjunction with members of the Boston Symphony Orchestra which were quite unparalleled in Boston by any similar organization. The plans for the current season, however, differ from those of preceding years in that there will be a definite aim to confine whatever public program is given to the membership of the society itself, without engaging guest soloists, and to present the less familiar works, as was the original purpose of the organization. This reconstructive policy is warmly sponsored by Archibald J. Jackson, recently elected president, a longtime member of the Cecilia Society and for more than thirty years affiliated with the musical life of Boston and New York. Under his able direction and with Mr. Jacchia's great artistry, notable results should be achieved. J. C.

Hofmann's Next New York Recital

Josef Hofmann's next New York recital is scheduled for Saturday afternoon, January 13, in Carnegie Hall.

Golibart's Washington Recital

Victor Golibart, tenor, who has many friends and admirers in Washington, D. C., gave a recital at the Masonic Auditorium November 16—not his first, for he was heard there several years ago. He sang songs by ancient classic composers, in Italian and English, with fine poise and enunciation. The old fashioned love songs seemed to revivify under his vocalization and feeling. German songs by Franz, Schubert and Brahms were especially well sung, the soloist utilizing that singer's effect, the "half voice," most judiciously; particularly effective was Brahms' Mainacht, in which noble tones and climax came to the fore. There were five French songs, and of these general approbation



VICTOR GOLIBART

was expressed and most deserved in Staub's L'Heure Silencieuse, which was beautifully sung. The artistic finish of detail, the utter simplicity of this was entrancing and those "in the know" felt that tenor Golibart attained his highest vocal effects in it. Some songs sung in dialect went home, particularly to the many amateurs present, who find in Strickland's (Southern composer) Lindy Lou their height of musical enjoyment. It was preceded by songs of other American composers, and in these the enticement and appealing quality was simply fine in every respect. A storm of applause led to the repetition of some of these.

Alluding to this recital the Washington Post said in part: "Staub's L'Heure Silencieuse was unquestionably the gem of the evening, regardless of the fact that some received greater applause. There was understanding, sincerity and a vocal appreciation in the song. . . . The German group was particularly well done, Mr. Golibart's use of the messa di voce being exquisite, and his tone placement throughout being quite perfect. . . . It is seldom, indeed, that one has the opportunity to value dialect songs very highly. In this instance the writer has never heard better interpretation or better actual singing of Negro sets. The Lily Strickland Mah Lindy Lou, taken from her Bayou Songs, was a rare treat, for it was so perfect in atmosphere that there can be no criticism. Several numbers were repeated and some extras added, all of which were highly appreciated by the large audience. Alberta Matthews furnished ample accompaniments."

Artist-Pupils of Mme. Davies at Verdi Club

On Tuesday, November 28, at the Waldorf Astoria, the Verdi Club, Mrs. Florence Foster Jenkins, founder and president, held its anniversary luncheon and musical. A number of Clara Novello Davies' artist-pupils rendered selections on the program: Lois Miller, Lillian Kinsey, Dorothy Olmstead and Isabelle McEwan.

Misses Miller and Kinsey opened the program with the Quis est Homo, from Stabat Mater, which was admirably sung, the voices blending with a nicety. Miss Olmstead, who came from San Francisco to New York to study with Mme. Davies, revealed a voice of excellent quality in the Voi lo sapete, from Cavalleria Rusticana, and in My Love Is a Muleteer (Di Nogeno). Miss Miller was effective in the Caro Nome, from Rigoletto (Verdi), and the Jewel Song, from Faust. As an encore she sang There Is No Death.

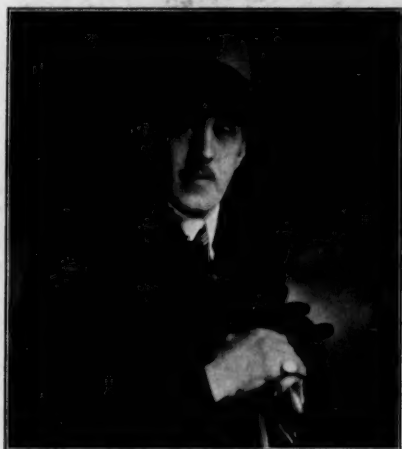
The Un Bel Di, from Madam Butterfly (Puccini), and Friend (Clara Novello Davies) were Miss McEwan's selections. She is the possessor of a voice of beautiful quality and she sings with taste and feeling. As a final number on the program, Misses Miller, Olmstead and Kinsey sang The Bells of Aberdovey, a Welsh air. Miss Kinsey, who was principal contralto of the Carl Rosa Opera Company in England, came to this country to continue her studies with Mme. Davies. In this trio the voices blended excellently, their diction was good and they sang with meaning. All of the singers revealed fine training.

W E R N E R	JOSTEN	Composer—Concert Accompanist	
	Harmony Counterpoint	Studio: 940 Park Ave., New York Tel. Lenox 1849	Artistic Singing Interpretation



ETHELYNDE SMITH,

soprano, who has filled over 300 engagements during her five years as a concert artist. The majority of these dates were recitals, forty-five of them alone being at colleges and universities. Miss Smith is her own manager.



JAN VAN BOMMEL,

Dutch baritone, whose Aeolian Hall recital, New York, occurs next Tuesday evening, December 19, with Louis Robert at the piano. A unique and interesting program will be given.



THE OGDEN (UTAH) MUNICIPAL MALE CHORUS OF 100 VOICES,

organized and sponsored by the Mayor and City Commissioners of the city, its purpose being musical, ethical and material uplift of the city and county. Joseph Ballantyne is the director and C. August Wright, a prominent merchant of Ogden, is the president and manager, with Evelyn Nelson acting as accompanist. Indoor concerts in one of the large auditoriums in the city will be given during the winter months at a nominal fee for admission, and in the spring an outdoor festival of music in one of the city parks will be held where the public may hear the performances of this chorus and soloists without cost. The Mayor and City Commissioners will build a specially constructed shell to house both chorus and orchestra in one of the parks for these festivals. The initial concert was given November 21 in the Orpheum Theater. The house was packed from pit to dome long before the time of opening and fully 500 admissions had to be refused at the box office. The chorus and Mr. Ballantyne were received with unbounded enthusiasm.

EXHIBIT IN HONOR OF NEVIN'S SIXTIETH ANNIVERSARY, IN JOHN CHURCH COMPANY'S CINCINNATI STORE.

The exhibit consisted of published compositions of all publishers; the original manuscripts of *Day in Venice*, *Mighty Lak'a Rose*, *The Dream Maker Man*, and *The Nightingale's Song*; a large portrait of the composer; six photographs of the composer from babyhood to boyhood; a photograph of Mrs. Nevin and the two children; a photograph of the two children, Paul and Doris; a picture of Queen Anne Lodge—the composer's favorite studio (his workshop), at Vineacre, Sewickley, Pa.; a picture of the composer's home in Venice, his gondola, Narcissus, and of his gondolier, Pedraelli; the original pen drawings for the illustrations of *Day in Venice*; an autographed copy of the first book from the press of Thompson's Ethelbert Nevin, and prints of Mr. Nevin's home at Sewickley and of the interior of the church at the time of the funeral of the composer. (Charles H. Longley photo)



A PROMISING YOUNG PIANIST.

Once in a great while there appears an artist in the musical colony of Paris who is intuitively accepted by everyone in the colony as one destined to make a great career. These super-sensitive artists feel the pulse of the public and they know the combinations that are essential in an artist to conquer the public the world over. The success of many artists has been predicted by them and seldom—if ever—have they failed. Since the sensational rise of Mary Graden at the Opera Comique, the first American artist for whom those who know predict international fame is Georgette La Motte, the pianist, a young girl of Indian descent, born in Pawhuska, Oklahoma. Miss La Motte received her first musical education in Kansas City and is now giving a series of concerts in Europe. Critics have spoken of her as a future Theresa Carreño. She is young and beautiful. A charming personality, amazing technic, irrepressible force and wonderful ability of interpretation are her principal assets. Her engagements will keep Miss La Motte in Europe until 1924. (Harris & Ewing photo)



A MASTER OF THE DANCE.

The young man standing with his foot on the running board is Heinrich Kroeller, the best known ballet master in Central Europe today. It was Kroeller who put on Strauss' *Legend of Joseph* in Berlin and Vienna, dancing the part of Joseph himself. He is very modern in his ideas and the creator of many new and beautiful forms, especially in group dancing. In the auto are Ottokar Bartik, the Metropolitan ballet master, and Mrs. Bartik.



BALFOUR GARDINER AND PERCY GRAINGER.

During his tour in Norway, Percy Grainger was joined by Balfour Gardiner, the prominent English composer, whose works Grainger has played so extensively in America and is now including on the programs of his European tour. Balfour Gardiner is not only widely known for such popular composition as his *Shepherd's Dance* for orchestra, his *News From Whydah* for chorus, and his piano pieces—*Nowell*, *Humoresque* and *De Profundis*, prelude, but also as the man who probably more than all others furthered the cause of the native British composer in England. In 1912, 1913 and 1914, Gardiner gave extensive orchestral and choral concerts in London, devoted exclusively to modern British music, and attracted such interest to this music by the excellent presentations of it under his baton that other conductors in England were not slow to follow the example so successfully set by Gardiner, with the result that an ever increasing measure of native works made their appearance upon English programs.



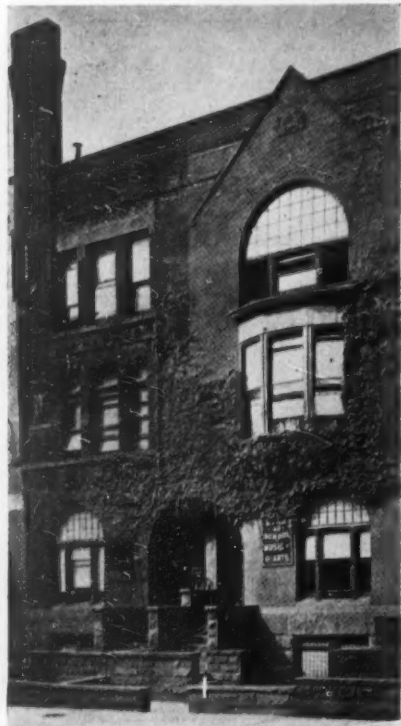
ERNESTO BERUMEN,

pianist, who will give his annual New York recital in Aeolian Hall on January 10. (© Underwood & Underwood)

PICTORIAL HISTORY OF THE GROWTH OF THE NEW YORK SCHOOL OF MUSIC AND ARTS, RALFE LEECH STERNER, FOUNDER AND PRESIDENT

Beauty of Location—Unusual Facilities—Eminent Teaching Staff

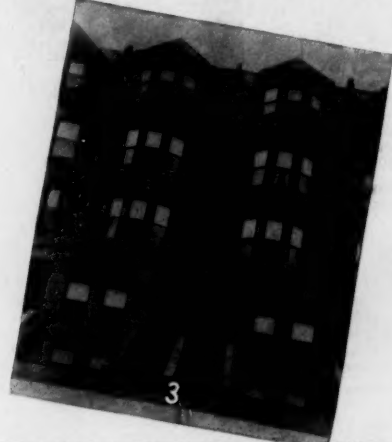
I—1902-1908, 49 WEST NINETY-SEVENTH STREET, SIX AND ONE-HALF YEARS.



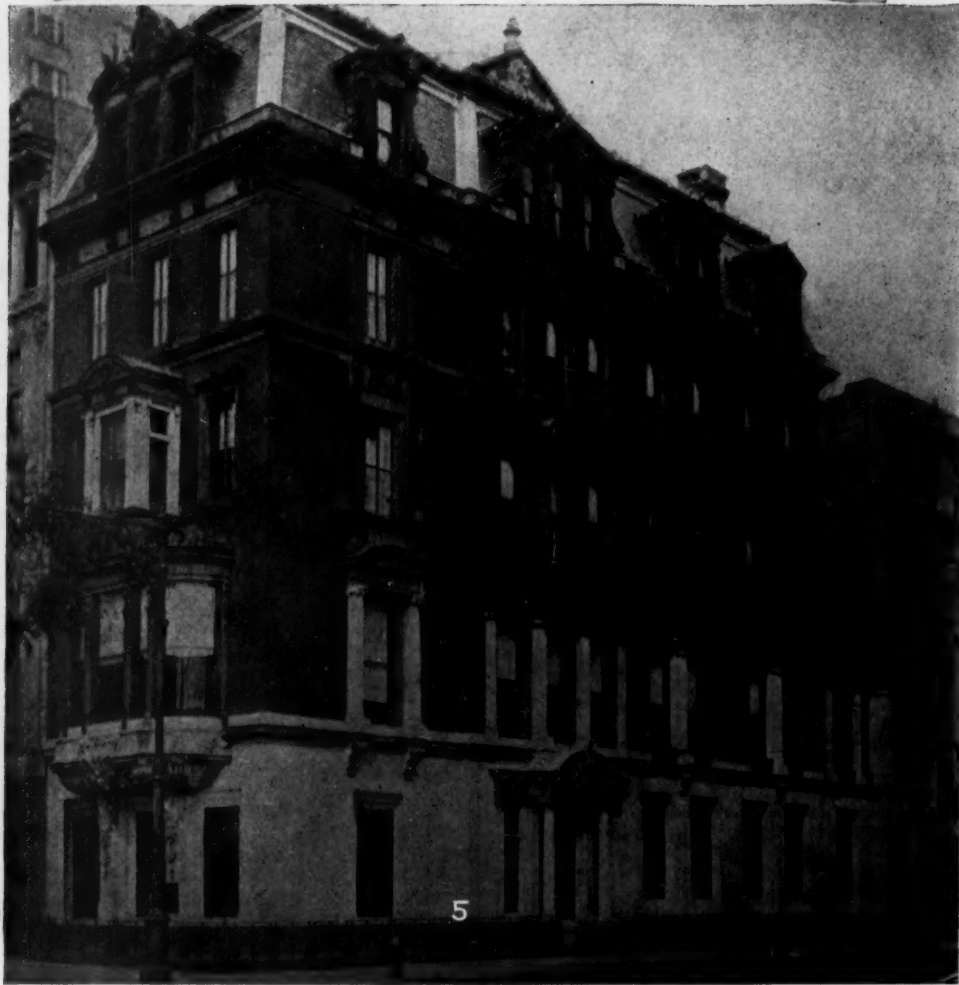
II—1908-1912, 58 WEST NINETY-SEVENTH STREET, THREE AND ONE-HALF YEARS.



III—1912-1914, 56-58 WEST NINETY-SEVENTH STREET, TWO YEARS.



IV—1914-1920, 1 WEST NINETY-FIFTH STREET AND 352 CENTRAL PARK WEST, FIVE AND ONE-HALF YEARS.



V—1920 UNTIL PRESENT TIME, 150 RIVERSIDE DRIVE, CORNER EIGHTY-SEVENTH STREET, TWO YEARS.

Any New York business of prominence is such because of successful growth, and this success comes through concentrated effort, wide advertising, and "delivering the goods." Other elements may enter into success, but these same principles, applied to professional matters, inevitably produce similar results. When in 1902 Ralfe Leech Sterner, following business and professional experience in musical institutions, decided to establish the New York School of Music and Arts, he wisely located on the upper West Side, near Central Park, where the school has since remained, although in different locations.

No. 49 West Ninety-seventh street was comfortable, but was outgrown after six years, the school removing to the larger house on the same block, where it remained three and a half years. In 1912 still more room was required, because of the number of the dormitory pupils, who found it such a congenial home, and in this double house the school remained for two years. Then came the beautiful corner building, Central Park West and Ninety-fifth street, built by the Schinasi firm, the school also occupying the adjoining building, pictured herewith, and remaining there over five years.

In 1920 the move to the present beautiful quarters, 150 Riverside Drive, corner of Eighty-seventh street was made. This unexcelled situation on Riverside Drive faces the river and yacht club, contains thirty-six rooms, an electric automatic elevator, an organ with electric motor, a roof garden (much patronized on summer nights) and is of such beautiful interior finish that one must inspect it to see the marvels of art contained therein. Wood carvers from Europe worked here several years; tapestries from Turkey and Asia cover the walls; the fifteen-foot ceilings are

highly ornamented, all of them artistically painted, and the mural decorations are indeed of great beauty. The lounge room, with beautifully carved ceiling and paneled walls, the paintings set in panels from grand operas, the pictured castles on the ceiling, all make a most appropriate setting for a school of music.

Accommodations for resident students are perfect, and with this grandeur there is always present the true home-like feeling, extolled by all who have been pupils or guests at the institution, presided over by Ralfe Leech Sterner and his beloved mother.

Ample recreation for pupils is provided with boating, yachting, fishing, automobiling parties, etc.

The table is set in thoroughly satisfactory fashion, and there is chaperonage and motherly care for all the pupils.

Small wonder is there that, with a faculty of eminence and all these advantages, the school is now one of the well known musical institutions of the metropolis and students from all over America go there for training. Its graduates occupy high positions, being found as instructors, singers, organists of churches, and it is a common occurrence to find pupils of these former pupils now in the school. Entrance to the school may be made at any time, the term starting from the first lesson.

A special feature is the regular Summer School, when teachers from various parts of the United States avail themselves of the fine opportunities for special courses. This summer session is invariably crowded. Provision is made for the study of all musical instruments, elocution, dramatic art, physical culture, drawing and painting, classical dancing and languages.

All the rooms are provided with Mehlin pianos, many of

them being grands, and these instruments are kept in perfect condition.

The weekly Thursday evening recitals are notable, and the MUSICAL COURIER has printed many pictures of pupils who gave such recitals, either alone or in conjunction with others.

Philharmonic Orchestra at City College

The Philharmonic Society, Josef Stransky conductor, gave another concert of the educational series in the Great Hall of the College of the City of New York. An audience which almost filled the vast auditorium, attended and attested its pleasure by its reverential attention and interest. That this series of concerts is of material benefit to New York music lovers is already apparent, as remarks overheard by the writer, in various parts of the hall, substantiate this and likewise prove that the public appreciates the nominal charges to hear the Philharmonic Orchestra under its own eminent conductors in programs of works by old and modern composers.

The program presented by Mr. Stransky comprised the fascinating and immortal symphony in B minor ("unfinished"), Schubert; Rimsky-Korsakoff's symphonic suite, Scheherazade, op. 35, and Slavic March, op. 31, by Tchaikovsky, all being presented in an absolutely finished manner. In the Scheherazade suite, which was given with much charm and unusually fine tone color, Concertmaster Guidi (who played the violin solo) was much admired for his luscious tone.

He together with Mr. Stransky, received sincere applause for their highly artistic renditions.

WASHINGTON, D. C., ENJOYS A VARIED MUSICAL FARE

News Notes of Especial Interest

Washington, D. C., November 29.—Reinald Werrenrath gave a brilliant recital before a large and clamorously enthusiastic audience at the City Club November 24. An exacting program spoke for Mr. Werrenrath's ability as an artist and in no number was he disappointing. In addition to his rich baritone voice, a feature is his personality and ability to put his whole being into the spirit of the song that makes him one of the most appealing artists in recital. He was compelled to grant his delighted audience many encores. In addition to his work as accompanist, Harry Spier gave several solo numbers.

COLLEGE OF MUSIC CONCERT.

The Washington College of Music gave the first of a series of three student concerts in the auditorium of Central High School on November 21. The orchestra is composed of sixty-one members, under the direction of Mr. Christaini, who is a teacher of the violin as well. Three of his pupils gave solo numbers, playing exceedingly well—Minnie Buchalter, the intermezzo from L'Arlésienne of Bizet, and the Spanish Dance No. 1, of Rehfeld; Tillie Kravits, the Meditation from Thaïs with the orchestra, and mazurka de concert of Musin, while the talented young Harry King afforded his audience much pleasure by his interpretation of Tchaikowsky's Andante Cantabile and Valse-Bluette of Drigo-Auer. The orchestra, whose work is more equal to the standards of professionals than students, opened the program with Mendelssohn's overture, Fingal's Cave, and also played Mozart's symphony in G minor, first movement, and the first and third movements of Peer Gynt suite of Grieg. Piano numbers were given by Burriss Williams, a pupil of Mr. Thompson; Ellen Lovell, studying with Mr. Carter; Mary Foltz, also studying with Mr. Carter, while another of his young pupils, Doris Thorne, played with surprising dramatic force Rachmaninoff's prelude in G minor. Samuel A. Leech, studying with Mr. Freeman, gave the only organ numbers, a toccata in G major of Dubois and Rinder's Berceuse. The young cellist, Hazel Benton, pupil of Mr. Lörleberg, received much applause by her interpretation of Popper's Arlequin and the Albumblatt of Henriques. The vocal numbers of the program were most enthusiastically received, the pure freshness of these youthful voices holding much charm. Two of Mr. Paul's pupils did credit to their master: Alma Thomas Refenberg and Mary Maxam. The duet Piangi fanciulla (Rigoletto), of Verdi, was sung by Marie C. Deal and Leigh James, pupils of Mr. Miller. Great praise and sincere thanks are due to these youthful artists and their masters not only for this excellent performance but also for their fine spirit in so generously giving of their art to the community.

WASHINGTON OPERA COMPANY PLANS.

The Washington Opera Company, under the direction of Edouard Albion, to whom much credit is due for the company's success, opened its season with a pageant and masked ball, November 20, in the Hotel Willard ball room, which was crowded with distinguished guests. This pageant was a series of most artistic tableaux portraying the history of the work, the leading characters in each opera the company has given being represented. Paul Gardner Tchernikoff, the director of the ballet of the local company, opened the performance with a solo dance. Mr. Tchernikoff's art is always well appreciated in Washington, but it is rare that Washingtonians had seen him dance with greater charm and grace. The ballet of the opera was interpreted by Elizabeth Gardiner, who gained great applause by her airy lightness and delicacy. A lovely Marguerite was Dorothy Githins, of Philadelphia, who sang the familiar Jewel Song with great charm and finished artistry. The quartet from Rigoletto was pleasingly sung by Dorothy Mansfield, soprano; Rose Pallio, contralto; Louis Annis, tenor, and Albert Sherferman, bass. The crowning beauty of the performance was Elizabeth Bonner's interpretation of the famous aria from Samson and Delilah, her rich mezzo-contralto voice, so full of feeling and poetry combined with dramatic power and finish, insuring her success. In January the Washington Opera Company will give Rigoletto and Carmen. The company is most fortunate in having secured Arturo Papalardo as conductor. Mr. Albion's aim, however, is not only to give opera of the highest standard, but also to promote young artists as well. In fact, thirty-one young American singers in small and leading roles have made their operatic debuts with the Washington company.

The choral work has also been most admirable, over four hundred people having received training with the company; and though Washington is proud of the opera as a local achievement, the chorus claims members from all parts of the country, even as far west as Seattle. The local opera company can proudly boast in its repertory of four operas—Faust, Carmen, Rigoletto, and Samson and Delilah—which they can be called upon to give at any time.

TWO-PIANO RECITAL.

A two-piano recital by LaSalle Spier and Arthur Mayo in the Masonic auditorium November 23 fulfilled all the expectations of interest and pleasure that the announcement of the recital had created. They gave an interesting program—the Passacaglia D minor, op. 1, of Kaun; Sinding's Variations in E flat minor, op. 2, and Ropartz' piece in B minor, which was heard for the first time in Washington; Debussy's petite suite, Chopin's rondo C major and the concerto D minor, op. 23, of MacDowell (the orchestral accompaniment arranged for two pianos played by Mr. Mayo), and as an encore a minuet F major of Moszkowski. It was interpreted with keenness and understanding. The enthusiastic appreciation of the audience was ample proof of its enjoyment.

GOLIBART PLEASES.

Victor Golibart, tenor, for the first time in several seasons, gave a recital in the Masonic auditorium, November, 16. Mr. Golibart was in unusually fine voice—so it seemed to his audience, which expressed its appreciation with such thunderous applause that several numbers were repeated as well as several encores given. Mr. Golibart's interpretation of L'heure Silencieuse of Staub, was most artistically finished, though the German lied were also fine. It was with

his dialect songs that Mr. Golibart gave greatest pleasure to his audience. It is seldom that one hears the plaintive pathos and the naive character of negro melodies better interpreted. To Alberta Matthews, also, credit is due for the great success of the recital, for she proved herself to be a most able and sympathetic accompanist.

NOTES.

H. LeRoy Lewis accompanied his pupil, Sue Kennedy, in recital on November 22 at his studio. Miss Kennedy has a rich contralto voice which she used admirably throughout a varied program—songs ranging from the old classics of Handel and Mendelssohn, selections from Franz and Schubert to Chadwick, Homer and Rachmaninoff. Miss Kennedy was assisted by Pauline Graff, pianist, who played a scherzo of Chopin and To the Sea by MacDowell.

Harry Edward Mueller, organist of the First Congregational Church, in the first of a series of concerts on November 24, chose to assist him local talent and chose wisely; they were Louis A. Potter, pianist; Herman Hoffmann, violinist, and Ruby Potter, soprano, accompanied by Gertrude McRae Nash.

Kocian, the Czech violin virtuoso, gave a recital on November 24. The enthusiastic appreciation of his audience was a great tribute to Kocian's musicianship. He was ably assisted by the gifted young pianist and composer, Vladimir Polivka, who not only accompanied Mr. Kocian but also played two solos as well.

As usual, a house packed to its fullest capacity, eager and enthusiastic, greeted Rachmaninoff at his first concert of the season in Washington on November 21.

Elizabeth Winston, pianist, and Mrs. John A. Stahl, soprano, gave an interesting recital in the Homer Kitt Concert Hall, November 22. Miss Winston's program included Jeux D'Eau of Ravel, Etude de Concert C minor of Sternberg, rhapsodie No. 8, Liszt, and Rosenthal's Papillons. Each number was followed by Miss Winston's record of the same composition being played on the Ampico in the Knabe piano. Miss Winston's playing shows great ability and understanding of her art. At thirteen she won a scholarship at Peabody Conservatory in Baltimore where she studied for four years under Ernest Hutcheson. She studied also in Europe under Harold Bauer, and later with Leopold Godowsky.

Mrs. Stahl sang successfully to the accompaniment of the Ampico piano the aria from Samson and Delilah, I Wept, Beloved, of Hue, and Little Damoselle, of Novello, which received such applause that she was compelled to repeat it.

An appreciative audience crowded the Washington Playhouse, November 21, to hear Earl Carbaugh and Samson Noble, solo violinist of the Capitol Theater of New York, in joint recital, for the benefit of the National Science of Truth Association. They gave a most interesting performance. Mr. Noble's ability was best expressed in the Vivaldi concerto in A minor. He also played selections by Massenet, Bach, Kreisler and Hubay, with understanding and feeling. He was ably assisted by Eula Conway, accompanist.

Mr. Carbaugh is a favorite in Washington and well known as a teacher as well as a soloist. His voice is round and full, and his interpretation of a group of English character songs and arias was most delightful and artistic. Mr. Carbaugh was fortunate in having a most sympathetic accompanist in Lillian Carbaugh.

The pupils of the Associated Studios, under the direction of Otto Simon, voice; LaSalle Spier, piano, and Henri Sokolov, violin, gave their first recital this season in the Y. M. C. A. auditorium, November 24. Mr. Simon accompanied his pupils. This is the third season the Associated Studios have given a series of delightful recitals which always draw a large audience. The program was presented by Maisie Nothnagel, Ida Willis Seaton, Hazel Hughes, Martha McAdams, David Legum, Benjamin Ratner and Jessie Biaisell.

The musical numbers were the most popular features of "Hospital Night," November 24, at Sibley Hospital. The program by the student nurses included an organ number by Hazel Shambach and Deliah Harloe; piano solos by Esther Hand, and a violin solo by Jeanette Betts.

The Army Band, recently organized, and now stationed at Washington Barracks, is composed of sixty-five picked musicians chosen from different bands throughout the country. The band, under the direction of Rocco Resta, pupil of Walter Damrosch, was heard in concert for the first time this season on November 26 in the auditorium of the Central High School where there was not a vacant seat to be found. Prominent among the vocalists was Mary Sherier Bowie, soprano and soloist at Foundry Church. Margaret Mansfield, violinist, accompanied by Mrs. J. J. Mansfield, played several delightful selections. At the close of the concert community singing was led by Robert Lawrence.

Florence Louise Lyons, spoken songs, and Minna Niemann, pianist, in joint recital were greeted by a unusually large audience at the Arts Club on November 26. Mrs. Lyons interpreted with a nice sense of dramatic value and received great applause. Miss Niemann, whom her listeners soon recognized as an accomplished musician, played works by Scarlatti, Chopin, Wagner-Schutt, Ravel, Sinding, Schubert-Liszt and Liszt.

Harp concerts are rare and Prospero Miraglia, harpist, and soloist with the Rialto Orchestra, gave unusual pleasure by his daily concerts during the week of November 19.

Assisting Harry Edward Mueller, organist, with a musical vesper program at the First Congregational Church on November 24, were Myron W. Whitney, bass; Robert M. Ruckman at the piano, and Elsa L. Raner, violinist.

The Nordica Mandolin and Stringed Orchestras of 125 players, under the direction of Walter T. Holt, assisted by Goldie Dressler Hutchins, contralto; James E. S. Kinsella, bass, and Harry Edward Mueller, organist, gave their first recital this season in the auditorium of the First Congregational Church.

The Foundry Quartet—Mary Sherier Bowie, soprano; Anna Brett Summy, contralto; J. F. M. Bowie, tenor; Charles W. Moore, bass—under the direction of Prof. Anton Kaspar and the Chorale Society of eighty voices which has been recently organized by Prof. Kaspar, gave a Thanksgiving musicale at Foundry Church assisted by Walter J. Geldard, at the piano, and George H. Wilson, at the organ.

The St. Andrew's Choir, under the direction of Marguerite Allen Ross, sang so beautifully the cantata, The Word of God, by Charles Gilbert Spross, at St. Andrew's Church,

November 26, that it was repeated at the Church of the Transfiguration on November 28. The soloists were Margaret A. Dudley, soprano; Helen McCloud Clift, contralto; Warren L. Terry, tenor, and George S. Parker, bass.

The St. Patrick Players gave as their first fall production a musical comedy, in Carroll Hall, with such success that the performance was repeated several times. The singing parts were carried by James Young, Estelle Murray, Eileen Lally, Lawrence Downey, Ethel Roddy and Albert Henkel. J. H.

Seismit-Doda Pupil Leaves on Thrilling Trip

After a very busy season of study with the teacher, the well known maestro, A. Seismit-Doda, Charlotte Walker, the soprano, is taking a short rest—but one which undoubtedly will be highly interesting and contain more than



CHARLOTTE WALKER

one thrill. She has booked passage on Robert Dewey's Red Star Air Line, which is making its maiden trip today, December 14, from New York to Miami, Fla. This is the first air craft of its size, having a carrying capacity of twenty passengers, to attempt such a long journey. After enjoying the many pleasures offered at the famous resort Miss Walker will return to New York to fill engagements here. She possesses a brilliant soprano voice and has many admirers in the metropolis and elsewhere.

Bachaus Returns Soon

Bachaus, who has been concertizing all of this Fall and early Winter throughout Great Britain, will return here late this month for his next American tour, which will open with a recital in Town Hall on Tuesday evening, January 9.

McCormack's Farewell Recital in Brooklyn

On Thursday evening, December 14, John McCormack will be heard in his farewell recital at the Brooklyn Academy of Music. The following day he will be the guest of honor at a dinner at the Catholic Club in Manhattan.

THIS SOPRANO IS UNUSUAL

—Eugene Stinson in the Chicago Daily Journal.

What the Critics Said About the Song Recital of

MARIE SIDENIUS

Z E N D T

The Playhouse, Chicago
Sunday, Nov. 26, 1922

Songs in French and English were notable for the quality of voice. This soprano is unusual for softness and warmth. Its production takes the tone wherever it is directed. . . . The tone itself speaks compliments to the woman's own nature which are not to be surpassed on the American concert stage.

—Eugene Stinson in the Chicago Daily Journal.

Mrs. Zendt has the gift for singing songs. Her voice is by nature of a sympathetic quality which lends itself to song, and she has the instinctive feeling for the art. The words mean something to her and she gives them expression with a directness that is grateful.

—Karlton Hackett in the Chicago Evening Post.

The talented singer was successful with the public.

—Herman Devries in the Chicago Evening American.

Presented French songs with exquisite tone, refined lyric expression and with imagination in the interpretation of the text. Sang with artistic perception of their requirements and made a big success with her audience. It is a genuine pleasure to hear this soprano.

—Maurice Rosenfeld in the Chicago Daily News.

Began her recital with a Bach number so little known it was sung from manuscript. . . . Mrs. Zendt's mellow voice and excellent musicianship made an attractive display.

—Edward Moore in the Chicago Tribune.

CHICAGO ENJOYS THE IMPRESARIO; NOTED ARTISTS HEARD IN RECITALS

Hinshaw's Company Gives Excellent Performance of Mozart Opera—Elman at Orchestra Hall—Viola Ehrman Makes Professional Debut—Heniot Levy Club Holds Open Meeting—Bush Conservatory Concert—Bolm Furnishes Dance Features for the Trianon—Brodsky Pleases in Oratorio

Chicago, December 9.—A large audience was amused and entertained at the Selwyn Theatre, last Sunday afternoon, by William Wade Hinshaw's Company's presentation of Mozart's *The Impresario*, which was brought here by Rachel Busey Kinsolving. With an excellent cast, headed by Percy Hemus, bass, the comic opera had a splendid performance and the listeners showed their delight by most hearty plaudits. In the part of the impresario—Emanuel Schickaneder—Mr. Hemus revealed himself as clever an actor as a splendid singer and he won first honors in the afternoon's success. Associated with him in the cast were Francis Tyler, Thomas McGranahan, Hazel Huntington, Lottice Howell and Gladys Craven, all of whom did well with the different parts entrusted to them.

MISCHA ELMAN AT ORCHESTRA HALL

Before a large assemblage at Orchestra Hall, on the same Sunday afternoon, Mischa Elman held forth in violin recital, under Weesels & Voegeli's management. Elman played with his customary artistry and held his listeners' rapt attention throughout his splendid program. In the Cesar Franck sonata, he had the assistance of his sister, Liza Elman, at the piano. Needless to add, there were loud calls for encores and the violinist graciously granted many extra numbers.

VIOLA EHRLMAN RECITAL

On the same afternoon the Playhouse was practically sold out when Viola Ehrman made her professional debut in a song recital. Unheralded by her teacher, Aurelia Arimondi, Miss Ehrman surprised her many friends and others not only by the beauty of her voice, but also and especially by her beautiful handling of it. All through the course of the program the recitalist showed the result of fine training, as every song was rendered with artistry and understanding. Her diction is excellent, her phrasing exquisite, and her tones, of great clearness, are always enjoyable to the ear. Miss Ehrman enunciates the Italian, French and German texts as well as she does the English. Thus, her program was made doubly interesting. It is not

often that so many superlatives are used on a new, young artist, but in this case they are necessary. Her program was a comprehensive one and was made up as follows: *Se tu m'ami* by Pergolesi, *Dohnanyi's Perduta ho la speranza*, *Wekerlin's Maidens, Remember, Delbruck's Un doux lien*, *Schubert's Nur we die Sehnsucht kennt*, *Kaun's Der Sieger*, an aria from *Theodore Stearns' Snow Bird* (with the composer at the piano), *Ritorna Vincitor* from *Aida* and a group by *Leoni, Terharne and Spross*. Margaret Carlisle played excellent accompaniments for the singer, who was assisted on the program by Fritz Renk, violinist.

HENIOT LEVY CLUB

The opening meeting of the Heniot Levy Club for the year 1922-23 was held at the home of Elizabeth Willits on October 22. An interesting announcement was the recent "incorporation of the club," which was enthusiastically received, as was also the scholarship which Mr. Levy has offered, and which was given to Helen Raugh. The program was given by Vieryn Clough, pianist, and Abraham Sopkin, violinist, accompanied by Joseph Brinkman. The November meeting was held at the home of Mr. and Mrs. Heniot Levy on October 19. The program was given by Julius Braeckelaere, baritone; Florence Hutton and Virginia Cohen, pianists; Abraham Sopkin and David Moll, violinists, and Helen Raugh and Joseph Brinkman, accompanists. The social hour at the close of the musical enjoyments was in the hands of host and hostess who are adepts in the art of hospitable entertaining.

BUSH CONSERVATORY CONCERT

The Bush Conservatory Orchestral School Symphony Orchestra presented a concert under its conductor, Richard Czerwonky, at Orchestra Hall, Monday evening, December 4. This concert was the first of a series of four by the orchestra. The dates for the remaining concerts are February 5, April 16 and May 24. Before reviewing the work of the orchestra and the assisting artists, a word taken from the program does not seem amiss to explain the reason why this addition to the curriculum of the school was made by President Kenneth M. Bradley: "The great need in American music today is an adequate supply of well trained symphonic orchestra players, experienced in repertory and routine, to fill the demand created by the ever-growing number of symphony organizations in this country. To meet this increased demand the Orchestra School was established."

The Bush Conservatory Symphony Orchestra does not play as a body of students, but as an organization of professional players. This was made most evident by the enthusiastic reading given the Weber Overture, which opened the program and was made more significant by truly remarkable playing of Grieg's *Peer Gynt* suite No. 1, in which the young organization disclosed fine technique and a surprisingly fine balance in all departments. The orchestra also gave splendid support to Robert Quick, a violinist of no small attainment, in his performance of the Saint-Saens introduction and rondo capriccioso. Mr. Quick is a young man with a bright future in store, as his playing revealed the deep student, the fine artist and equipped with sure technique and drawing from his violin a tone large and always clear, he won the complete approval of the packed audience, who recalled him time after time to the platform to bow in acknowledgment to spontaneous and well deserved plaudits. Richard Czerwonky, who has been recog-

nized among the leading virtuoso violinists and instructors on that instrument, is also a first class conductor, whose handling of the baton is on a par with his excellent work with the bow. He has trained the Bush Conservatory Orchestra so conscientiously that the young players have learned already all the rudiments of orchestra playing, and they respond precisely to all his demands. In the orchestra were noticed many young ladies. The concertmaster is a young woman and besides her among the first violins are counted five other young ladies; the principal of the second violins is also a young woman, and that department counts also four other members of the gentle sex; the principal of the violas is a woman and the orchestra counts two women cellists. Their work was on a par of excellence with that of the men, and the performance of the orchestra, judged professionally, is entitled only to words of praise. After the intermission, Fyrne Bogle played the Saint-Saens concerto No. 2 in G minor; Vilas Johnson, baritone, sang the aria from Massenet's *Herodiade*, *Vision Fugitive*, and the orchestra's concluding number was the Wagner *Tannhauser* overture. This part of the program was not heard by the reviewer. The national prominence which the Bush Conservatory enjoys at the beginning of its twenty-second year is due to the progressive artistic policies of its president, Kenneth M. Bradley, and the addition of the orchestral school will bring added renown on an institution of which Chicago is justly proud.

BOLM FURNISHES DANCE FEATURES FOR THE TRIANON

Dance features planned by Adolph Bolm of the Chicago Opera Ballet for the opening of the Trianon, December 5, included *Krazy Kat*, to the music of John Alden Carpenter, a "jazz pantomime" lasting about fifteen minutes, which visualizes some supposed episodes in the gay adventures of *Krazy Kat* and *Ignatz Mouse* made famous by the ingenious and delightful cartoons of Herriman. So far Chicago has heard only the music which was played by the Chicago Symphony Orchestra last season. It will be remembered that *Krazy* is made out to be the world's greatest optimist, and nothing daunts him, no matter how the world is against him. This is the sort of whimsical and satirical character Adolph Bolm can depict perhaps better than any other pantomimist living. It comes somewhat in the same category with his famous interpretation of the King in *Le coq d'or* at the Metropolitan Opera House, which was generally conceded to create a new step in operatic history. *Krazy Kat* was produced in New York last year, but this is the first showing in Chicago. Mr. Bolm is in the leading role.

There was also a dance to a Rigaudon, by Prokofieff, a modern example of an old dance form that combines two periods without letting the contrasts clash; in addition, a harlequin affair danced by Anna Ludmilla and Konstantin Kobleff to the music of Liszt's *Bal Masque*. Then followed three Spanish numbers in which Mr. Bolm is past master, the music selected from two modern masters, Baparras and Albeniz, and later one number that may be a little reminiscent of the *Petit Trianon* of Marie Antionette. This was a typical Louis XV minuet to music by Weberlin.

MAXIM BRODSKY PLEASURES IN ORATORIO

Besides singing the tenor part in J. Schaeffer's newly written oratorio, *The Twelve*, with the *Freiheits Singing*

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Society, on Sunday evening, November 26, Maxim Brodsky also rendered a group of Russian and Italian songs to the great delight of the large audience on hand. Mr. Brodsky is a great favorite among these people and his every appearance is an occasion of much enjoyment for them that encores are always loudly called for. Nor is this popularity undeserved, for Mr. Brodsky's is a beautiful tenor voice, well trained and well used, and he pleases through the sheer beauty of his song. The difficult oratorio music was well done by the tenor, who added materially to the success of this interesting new work.

OPERA IN OUR LANGUAGE FOUNDATION PRESENTS FIRST OPERA.

The Opera in Our Language Foundation began its activities in the way of presenting American opera Thursday afternoon, December 7, with John Adam Hugo's American opera, *The Temple Dancer*, at the Playhouse. The critic of the Chicago Herald and Examiner had the following to say regarding this new venture on Friday, December 8:

A school for opera, exploiting works of active composers only, offered yesterday as the first example of its search for good American material. *The Temple Dancer*, by John Adam Hugo, Bridgeport, Conn. The school aspires to an important place in the musical life of the community. It hopes to perform for the American singer the same service now being rendered so efficiently for the student of orchestral playing by the Civic Orchestra.

All taint of commercialism is removed from the enterprise by its sponsors. It functions under the auspices of the Opera in Our Language Foundation and the David Bingham Memorial Fund. The executive officers of these organizations are Mrs. Eleanor Everest Freer and Mrs. Edith Rockefeller McCormick.

A DANGEROUS EXPERIMENT.

Yesterday's event proved first of all that opera is a dangerous thing for amateurs to experiment with. Technical experts in opera would have selected another theater than the Playhouse, one more commodious. They would have secured the services of a professional orchestra and one adequate in numbers as well as ability. They would have been content only with experienced stage direction and routine leadership in the conductor's stand.

It may be pointed out that the Civic Orchestra attains its present brilliant results because it is trained by Mr. Stock, Mr. Delamarter and Mr. Dasch; because it rehearses under ideal conditions; because it has the library of the Symphony at its disposal and adequate financial backing. To perform similar service for the operatic aspirant the young singers in the present group must be similarly served.

BEST IN CHORAL ASPECTS.

The performance yesterday was best in its choral aspects. It had a company of fresh young voices and they had been trained with considerable precision. The soloists stood in inverse order of merit upon the program. Walter A. Stults, a concert singer of ample experience, demonstrated that his voice was of operatic dimensions, his English diction above reproach and his manner on the stage one of authority. Miss Edna Showalter displayed a light but pleasant voice of rather unusual range and, like Mr. Stults, projected the text with commendable clarity. Mr. Stewart Dykema had less vocal material to exploit.

As to the merit of the opera, the performance was not adequate to warrant an opinion.

POLISH SOPRANO HEARD.

Olga Orlenska, dramatic soprano from Poland, was heard to good advantage at Kimball Hall Sunday afternoon, December 3, when a capacity audience greeted her with riotous enthusiasm, demanding several encores.

BUSH STUDENTS ACTIVE IN CONCERT GIVING.

The three soloists of the Bush Conservatory Symphony Orchestra concert on Monday gave a radio program for the Chicago Daily News on Tuesday night, December 5. The performers were Fryne Bogle, pianist; Helen Smith, soprano; Vilas Johnson, baritone, and Robert Quick, violinist. Other radio programs by Bush Conservatory students were: Drake Hotel, December 5; December 6 and December 7, at the same hour, at station W. P. A. D.

On Saturday afternoon, December 9, a joint recital was given by two artist students of Bush Conservatory—Hildred Hanson Hochstedter, soprano, coaching with Edgar Nelson, and Olga Eitner, violinist, now studying with Richard Czerwony. An exceptionally fine program was offered.

Two other concerts of interest planned for this week also were given by Bush Conservatory students for the Illinois Training School for Nurses on December 5, and on December 9 a concert by advanced students at the Webster Hotel for the Bethlehem Alumni.

The following week two concerts of interest will be given at the Conservatory Recital Hall. On December 12 a joint recital by Glenn Drake, tenor, and Robert Yale Smith, composer-pianist, will present a group of thirteen original songs by Mr. Smith and several piano solos.

Andrea Proudfoot, violinist, assistant to Otakar Sevcik, who will begin his teaching at Bush Conservatory in March, will be heard in recital at the Bush Conservatory Recital Hall on December 14.

MONICA GRAHAM STULTS BUSY.

For the week of December 10 Monica Graham Stults, soprano, was booked for the following engagements: December 10, St. Mark's Church, Evanston, Ill., in *Inflammatus*; 11, with the Artists' Association at St. James' Church, Chicago, and, 15, in the *Messiah* at Rock Island, Ill.

LUTHERAN A CAPELLA CHOIR FROM TRI-CITIES HEARD.

An event of special interest was the appearance of the Tri-Cities A Capella Lutheran Choir, Dr. Otto Bostrom, conductor, at St. Paul's English Lutheran Church on Saturday evening, December 2. This choir was organized last year by Dr. Bostrom, of the Augustana College faculty, and now contains thirty-eight male and female singers, of whom thirteen are students at Augustana College, the others representing all Lutherans from Rock Island, Moline and Davenport. Among the interesting features connected with the coming of this choir is that the program they presented included thirteen works, five of which were from the pen of T. Melius Christiansen, leader of the St. Olaf Choir, and they were all sung in the original Norwegian. The program also contained Gounod, Palestrina, Haydn, Atkins, McCollin and Dudley Buck numbers.

CHICAGO MUSICAL COLLEGE NOTES.

The weekly concert by students in the piano, violin and vocal departments of the Chicago Musical College was given Friday evening in the recital hall, Steinway Hall.

Felix Borowski and Edward Collins gave a lecture recital, *The Music of Tomorrow*, at Elgin, Ill., last Monday evening.

Olga Gates, vocal student of the College, has been engaged to sing at the Indiana Society banquet; to sing for the Art and Travel Club, December 12 and with the Springfield Symphony Orchestra December 17 and 18. Aline Stosberg, also studying at the College, has been engaged as soloist with the Sinai Symphony Orchestra, Maurice Goldblatt, director.

Elsie Barge, of the faculty, has been given some suc-

cessful joint recitals with Sykora, cellist, in Louisiana and Alabama. She appeared before the Chicago Women's Musical Club this week in Fine Arts Recital Hall. Dorothy Kendrick, student of Edward Collins, was soloist before the University of Chicago Dames Club. Louise Waltershauser, student of Sara Irene Campbell, was soloist at the annual performance of the *Messiah* given by the Harlem Maennerchor November 30.

NOTES ABOUT THE GLENN DEL-LARD GUNN SCHOOL.

Tuesday evening, in the Lake Shore Drive Recital Hall, Hadassah Delson, pianist, an artist pupil of Mr. Gunn, and Dorothy Bowen, soprano, of the faculty of the Gunn School, gave a recital that attracted a large and appreciative audience. Miss Delson played with astonishing technical command and with genuine musical intention the D major prelude and fugue from the Well Tempered Clavier, and the Moonlight Sonata by Beethoven and modern composition by Debussy and MacDowell, and a Chopin group containing two etudes and the B flat minor scherzo. Miss Bowen did the Chinese Tone Poem by John Alden Carpenter and a group of songs by Massenet, Debussy, Fourdrain and Watto.

Tuesday evening pupils of Etta M. Mount and Olive Pierce Hazel will offer a program of pantomime and dance in the Lake Shore Drive Recital Hall, with Granville English at the piano.

The management of the school announces the engagement of David Shapiro, violinist, as a member of the faculty. Mr. Shapiro has been widely heard in concert, and the news that he will resume his teaching will be welcomed by a host of former pupils and friends.

SWEDISH CHORAL SOCIETY'S ANNUAL CONCERT.

The Swedish Choral Club, Edgar A. Nelson, conductor, will give its Christmas concert Wednesday, December 27, at Orchestra Hall. Two works will be presented: Olav Trygvasson, by Grieg, and a Christmas oratorio by Andreas Hallen. The latter is by one of Sweden's foremost composers and his work will receive its first presentation in America. The instrumental parts will be played by fifty-six members of the Chicago Symphony Orchestra, and Harry Carlson will be at the organ. The soloists will be Esther Nelson Hart, soprano; Edna Ver Haar, contralto; Arthur Kraft, tenor, and Rene Lund, baritone.

MINA HAGER AT LYON & HEALY HALL.

Mina Hager, contralto, appeared this week in the artist series at Lyon & Healy Hall, winning much success in numbers by Davidova, Rimsky-Korsakoff, Schindler, Lehmann, Delamarter, Reger and John Alden Carpenter.

KNUPFER STUDIOS.

Advanced students of Walter Knupfer, assisted by vocal students of Zerline Muhlmann, Margaret Lester and Marie E. Dreier and a number of piano students of the preparatory department, presented the program at the recital at the Knupfer Studios, Annex 400, Fine Arts Building, on Sunday afternoon. A program given by students of the junior grade preceded the recital.

Amalia Thoma, soprano, professional student of the Knupfer Studios, at present studying in Italy, has received a flattering offer to become a member of the Staats Opera, Berlin, but on the advice of her teacher has gone to Italy to gain experience in the Italian repertory first.

SHERWOOD MUSIC SCHOOL RECITAL.

Pupils of the piano and dramatic departments furnished a recital in the school recital hall Friday evening, December 8. The program was furnished by Amorita Weakly, Selma Markus, Betty Lang, Agnes Vernon, Kenmore Rowe, Mary Shaw, Ruby Wilson, Helen Filarski, Dorothy Bordner, Marion Shafer, La Norma Stange, Wesley Raubolt, Nina Holdom, Donald Lathrop, Jane Consigny, Adio Freedman, Frances Barnsback, Margaret Mason, Edna Hyttinen, Veronica Shafer, Will Raubolt, Lorraine Claussen, Hazel Menge, Lucille Colby, Lillian Roussey and Walter Raubolt.

ORCHESTRA'S PROGRAM.

As soloist on this week's program of the Chicago Symphony Orchestra, Erika Morini played twice, presenting Spohr's ninth concerto and Sarasate's *Carmen Fantasie*. This was another occasion of Morini's breath-taking, astonishing violin playing, which left the listeners spellbound and who, after they found themselves, broke into tempestuous applause which literally rocked staid old Orchestra Hall. Morini's every appearance is a sensation. No more need be said. The orchestra, under Conductor Stock, offered a new number in Max Reger's *Variations on a Mozart Theme*, which is built along modern massive lines and, while entertaining, impressed as reaching out for an unseen goal. What the orchestra did with it was much to their credit and that of Stock, and we might even say to the composition, for a better rendition than they give it could not be asked. The same can be said of the Dohnanyi suite and Weber's *Ahy Hassan* overture, both exceptionally well played and heartily enjoyed.



GANNA WALSKA.

who appeared with the Pasdeloup Orchestra in Paris on December 2 and 3, singing Beethoven's Ninth Symphony under the direction of Andre Caplet, and who, according to the correspondent of the New York American, "astonished her audience with bird-like notes of pure soprano quality." (Photo © by Underwood & Underwood)

A NEW CHORUS WITH LOUISE ST. JOHN WESTERVELT AS CONDUCTOR.

A new chorus that is to provide opportunity for men and women who like to sing has been recently organized as the Chicago Harmony Chorus. Louise St. John Westervelt is the conductor. The nucleus of the chorus is from the group of singers who formed the Sherman Park Chorus of the Civic Music Association, but when that body decided to give up adult choruses as one of its activities, the Sherman Parkers still keep on singing under Miss Westervelt's inspiring leadership.

Recently it was decided to take it entirely away from the character of a "community" chorus and to expand into a general group. So the recital hall of Columbia School has been rented for the Tuesday evening meetings, and they are now earnestly practicing choral music of the best type.

Miss Westervelt would like to have it known that no technical training is necessary, and there is no formal voice test, although applicants are given a preliminary hearing. Although the group is now self-sustaining, it is hoped many more voices will be attracted. There seems to be no reason why it should not grow into a large organization, composed of men and women who have no access to the choruses of industrial plants and corporations, but who would enjoy coming together through their mutual love of choral singing. Hugh Dermody is president. Application may be made to him or to Miss Westervelt, addressing Columbia School, 509 South Wabash avenue.

CIVIC MUSIC LEAGUE.

The first meeting of the Civic Music League for the present season was held in Orchestra Hall, November 16. A full rehearsal of the Civic Orchestra was in progress in order that the delegates to the League might see the orchestra in the making.

The meeting was then addressed by Mr. Stock, John Alden Carpenter and Herbert Hyde, all of whom, in different ways, pointed out the aims of civic music enterprises and the

(Continued on page 61)

GRACE STEVENSON

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BUDAPEST HARD HIT BY INFLATED PRICES

H. C. of L. Too Great to Warrant Present Excessive Prices for Tickets—Philharmonic Orchestra Concerts Probably Only Ones Really Secure—Orchestral Novelties—Almost a Quintet of Violinists—Changes in Opera Management Expected

Budapest, November 15.—Now that the first month of the concert season is past we hardly dare think of the future. The outlook is a most pessimistic one since the catastrophic fall in the value of our money is being so emphatically felt in our music life. Those who usually undertake concerts, frightened at the probability of huge losses, are either postponing their concerts or abandoning them altogether; an ordinary recital now costing the unthinkable sum of forty thousand crowns. Then there is the public also to be considered. Who can be expected to pay from three to eight hundred crowns for a concert ticket when two pounds of bread now cost one hundred and fifty crowns? Being rather far off the beaten track, Budapest does not seem to attract the great number of foreigners that populate Vienna, Cologne, Munich and Berlin, and it logically follows that money does not circulate so freely here as in some of these cities. The artists who do come here must expect no material success, but be satisfied if they have one.

About the only concerts which seem at all secure are those of the Philharmonic Orchestra under Dohnányi and Kerner, which are all subscribed even though the tickets cost twelve hundred crowns and the recent programs were scarcely interesting. Three novelties appeared on the programs of the first few concerts, namely: Primavera in Val di Sole, by the Italian, Riccardo Zandonai; a violin concerto by Carl Nielsen, and Reznicek's Schlemihl. Of these the first novelty, a set of orchestral impressions, conducted by Dohnányi with finest taste, made the best impression. Besides these, of course, were a few works of the old repertory, notably Liszt's Faust Symphony; a piano concerto and his oratorio Christ; but nothing of Bartók and only one symphony of Beethoven. Perhaps the Beethoven Festival last year was a bit of an overdose. However, nothing like that for Bartók!

ALMOST A QUINTET OF VIOLINISTS.

Had not Marteau again cancelled his concert here, as he did last year, we would have had, with Kreisler, Flesch, Szigeti, and Telmányi, a great quintet. Each representing a certain individual type, it is impossible to say which of them should be awarded the palm. Flesch was heard in Dohnányi's concerto and also in a sonata evening with Dohnányi at the piano; Kreisler was best in his own pieces and transcriptions. Telmányi, with his great temperament, was most convincing and successfully combatted all adverse criticism. Exactly the opposite type of player is Szigeti, his style being more that of the French school, combining elegance with calm and thoughtful expression. His offering was the Brahms concerto.

HUNGARIAN ARTISTS FOLLOW THE DOLLAR.

Telmányi and Dohnányi also were heard in a sonata evening, after which they left us for an extended tour in other lands—Telmányi to America and Dohnányi to various countries on the continent. Sándor Vas will also make the trip to America with Telmányi as accompanist. In his "last before" recital he had a notable success, especially with Liszt's Weinen, Klagen variations.

The Waldbauer Quartet, too, is seeking more remunerative fields, having given a farewell concert before their tour to Paris and Holland, which included Darius Milhaud's fourth quartet as the novelty. This latest work of the tireless Frenchman gave ample proof of his talent, especially in the second movement, even though the audience was not always responsive. On the other hand, the works performed at the two concerts of the Rosé Quartet, gave keen delight to all lovers of chamber music. Even those who did not always agree with the rather fast tempi in the Beethoven work succumbed to their skilled ensemble. Their performance of Brahms, Schubert and Haydn was especially delightful, but it was generally regretted that their program contained no contemporary work.

CHANGES IN THE OPERA MANAGEMENT EXPECTED.

After all the gossip and promises of last year, the expected changes in the management are still being discussed.

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Thus far this season, no premières have been given but Puccini's Tryptich is scheduled for early performance, and Hubay's Anna Karenina, an opera founded on the well known novel of Tolstoy, will follow later. As the greatest surprise of the season, however, we are looking forward to Mozart's Finta Giardiniera, with a new text by Sandor Hevesi, after Goldoni's comedy, La Locandiera.

ZOLTÁN KODÁLY.

LEIPSIK WELL PLEASED WITH NEW BITTNER OPERA

First Performance a Real Success—Max Hofmüller Makes First Appearance as New Stage Director

Leipzig, November 15.—At last, after a long pause, there has been a first performance at the Leipzig Opera. It is a work by the Viennese composer, Julius Bittner, who is at the same time his own librettist. Perhaps no stage is so well fitted for a presentation of his work as that of Leipzig, because just in Leipzig Bittner has made a permanent place for himself with his singspiel, Das Höllich Gold, which, thanks to an excellent production as well as its intrinsic value, has made many loyal friends and admirers for the composer. The new work, entitled Der Bergsee (the Mountain Lake) antedates Das Höllich Gold, and, in another version, was performed fully ten years ago at the Vienna Opera but without attaining a lasting success. Unless present signs fail, that lasting success has now been achieved by the new version which was used at the Leipzig première. It was a strong and absolutely undisputed success. After both acts the composer was called out unnumbered times and greeted by a sincerely enthusiastic audience.

The reason for this success lies not only in the qualities of the work itself, but also in the instinctive feeling of the public for the absolute genuineness of the composer's inspiration and for that type of German opera which is becoming rarer and rarer and which Bittner represents successfully for the first time in many years. It is the artistically worthy kind of German popular opera—Volksoper—to which this work is a new and revitalizing contribution.

The performance had an additional interest in the first appearance in the Leipzig Opera of its new chief stage director, Max Hofmüller. It appears that in him the Opera House has secured a valuable addition. In conjunction with the technical director, Wilhelm Dobra, he created a most effective staging for the Bergsee, quite adequate indeed to the rather severe demands of the composer. The chorus, which seems to have been a mere phantom in the past, was awakened to real dramatic animation, and the soloists almost outdid themselves in histrionic skill. Willy Brohs-Cordes, as Steinlechner, and Emmy Streng, as Gundula, made especially noteworthy impressions, and the work of Rudolf Bockelmann, Felix Fleischer-Janczak, Otto Saltzmann and Alfred Voigt was also of high order. Otto Lohse, the conductor, had personally studied the novelty with the singers, the result being an achievement of excellent finish.

DR. ADOLF ABER.

Mannes School Stresses Ensemble Playing

"And they were in a garden and saw no roses; but thought it a desert," said David Mannes, as he lowered his violin after playing for the second violinist in his senior string choir at the David Mannes Music School some accompanying passages out of a work by Haydn. He had played these passages for them so simply, yet so expressively, that one could see each violinist eager to "try it again" and to reveal, also, such unexpected loveliness. He had told them, a moment before, that they could make the second violin part more interesting to play than the first and indeed had proved it by his example. "Gold turned to dross," he said, "is a technic without thought behind it."

Shortly after that he stopped his band of intense young musicians to call to the attention of the first violinists, who were playing repeated bars of one note, that "the hardest thing for the musician to do is to play one note interestingly." Then he played several bars of the one note so that the result was almost a little melody in its reflection of different tone qualities. After the Haydn number, Mr. Mannes had his players read a slow movement from a Schubert quartet. "We must make simple things beautiful," he said.

The recital hall, in which the rehearsals are held, offers one of the finest settings to be found in New York for music. Holding about two hundred people in the body of the hall, and about fifty on the wide, tapestry-backed platform, it is the perfect setting for chamber music and intimate recitals. Here, under the great, church-like windows with colored plaques showing musicianly monks and merry troubadours with their lutes, Mr. Mannes carries on the rehearsals of his three orchestras, sometimes with the aid of a beautiful organ, given to the school in memory of an old friend.

In the recital hall also are held the choral classes, conducted by David McK. Williams of St. Bartholomew's Church, the first of which took place recently when the students came together to rehearse a group of Christmas carols for the school's Christmas concert. Mr. Williams selected first the well known and simple Adeste Fideles, after which the choristers read through the more difficult Christmas Hymn arranged by Hugo Jungst, Michael Pratorious' The Morning Star on High is Glowing and Tommasino Da Vittoria's involved O Wonder Ineffable. Not only students of voice are members of the choral class. Students of composition, some of whom are frequently represented on current recital programs, students of violin, piano, cello, all meet together on Monday afternoons from five to six o'clock, to sing under Mr. Williams' direction. In fact, the class is open to any guests the students may bring. In connection with the old carols, Mr. Williams said that "Christmas music is not so remarkable for its quality, as for its good feeling and joyous spirit." He said also: "We must remember, when we sing these carols, which have a certain charm in their antiquity, that we are carrying on the tradition of centuries." The choral works planned for the remainder of the season are in conformity with the high standard Mr. Williams maintains at St. Bartholomew's, and the artistic work undertaken at the Mannes School. The vocal students have special choral classes under Giulio Silva.

Members of the faculty are affiliated with Mr. and Mrs. Mannes in conducting the instrumental ensemble work at the school. Mr. Mannes directs the orchestras; Mr. Stoe-



THE DUNCAN DANCERS TO RETURN.

The Metropolitan Musical Bureau announces as the first of its new attractions for the season 1923-24 the Duncan Dancers—Anna, Lisa and Margot. These artists will tour the United States and Canada in programs of classic dance music. As in the past, their performances will be distinguished by dignity and artistry.

ber, trios and quartets; Mrs. Mannes, Mrs. Maruchess and Mrs. Stoessel, sonata playing.

During the school year special concerts of ensemble music are given, some by the students and some by prominent artists. Last season the string choir gave a concert; Mr. and Mrs. Mannes presented a program of sonatas for violin and piano, as did Katherine Bacon and Wolfe Wolfson; the Brahms horn trio was played by Mr. Mannes, Howard Brockway and Lorenzo Sansone. A two-piano recital by Guy Maier and Lee Pattison, and a program of compositions by Rosario Scalo, played by a string orchestra from the New York Symphony and the Lenox String Quartet also were given. The directors are planning an equally interesting series for the present season.

It is not strange that ensemble work holds so important a place in the music study at the David Mannes Music School. Mr. and Mrs. Mannes have been prominent sonata recitalists and participants in concerts of chamber music for twenty years. It is interesting to note that they introduced to the American public and in some instances gave the first public performance of sonatas well known today. Among these are the Leku sonata in G major, Rosario Scalo's sonata in D minor, John Powell's Sonata Virgianaesque, Cecil Burleigh's Ascension sonata and works by George Enesco, John Alden Carpenter and Daniel Gregory Mason.

Cahier and Flonzaleys at Friends of Music

Mme. Charles Cahier, the American contralto, and Louis Bailly, the viola player of the Flonzaley Quartet, will be the assisting artists of the second concert in the series given by the Society of the Friends of Music in the Town Hall, Sunday afternoon, December 31. An all-Brahms program will enlist the services of soloists, chorus, and orchestra.

Lecture Demonstrations of Universal Song

Margaret Summerhays gave a lecture demonstration of Universal Song on October 20 before the Music Section of the Utah Educational Association, Salt Lake City. Mrs. Minnie F. Owens gave a demonstration at the Wichita Kansas High School with a class of sixteen on November 11; eight of her pupils later sang solos.

Alfred Cortot With Orchestra

Alfred Cortot will appear with the St. Louis Symphony Orchestra and the Philadelphia Orchestra within ten days. He plays with the former, under Rudolph Ganz, on December 22 and 23, and with the latter under Leopold Stokowski at Philadelphia on December 29 and 30.

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COLUMBUS ENJOYING MANY FINE CONCERTS

Matzenauer in Brilliant Recital—Courboin Plays at Memorial Hall—Cleveland Orchestra Gives Fine Program—Cavalleria Rusticana Successfully Performed—Notes

Columbus, Ohio, November 28.—December brings an attractive schedule of concerts, outstanding among them being appearances of Josef Hofmann, Geraldine Farrar, the Cincinnati Symphony Orchestra, Magdeleine Brard, Così Fan Tutte by William Wade Hinshaw's company, Magdalene Erbland and others.

MATZENAUER IN BRILLIANT RECITAL

Matzenauer's recital was of especial brilliance. Seldom has this singer given a more finished performance and her audience was held spellbound through a program of fine arias and songs. Madame Matzenauer was greeted with warm applause. A fine courtesy on her part was the inclusion in the program of a song called The Dead, written by Eldon Howells, a young pianist of this city, who dedicated it to the diva. It was sung with fine interpretive feeling. At her insistence, Howells accompanied her in the song and shared the applause. Mme. Matzenauer sang with admirable ease and dramatic fire and expression. The collection of Mexican songs arranged by La Forge, which Mme. Matzenauer has been using in all her recitals, was beautifully sung and she was forced to respond to numerous demands for encore numbers throughout the entire program. The concert was under the auspices of the Council of Jewish Women. George Vause performed creditably at the piano.

COURBOIN PLAYS AT MEMORIAL HALL

Charles Courboin, organist at Wanamaker's in Philadelphia and New York, was the artist selected by the Women's Music Club for the rededication of the organ at Memorial Hall, recently improved by the club and presented to the city. The recital was part of the celebrations in observance of the club's fortieth anniversary. Courboin played a novel and interesting program of organ music entirely from memory. He was heartily received by his audience and gave a highly enjoyable concert, demonstrating his sound musicianship and technic.

CLEVELAND ORCHESTRA GIVES FINE PROGRAM

The Cleveland Orchestra, directed by Nikolai Sokoloff, gave Brahms' first symphony in C minor; Wagner's prelude to act III of Lohengrin; a Lalo concerto; and Chabrier's overture to Gwendoline at a benefit concert for the Methodist Children's Home. The Brahms number gave full opportunity for Sokoloff to show the fine mettle of his brass choir. The work of this section of the orchestra was positively brilliant; the many beautiful effects in this selection were evoked with fine expression from the orchestra. The Wagner prelude was greeted with prolonged applause. Victor de Gomez, cellist, played the solo part for the Lalo number revealing a beautiful tone and playing with polish and artistry. When an encore was demanded he responded with a delightful rendition of Saint-Saëns' Le Cygne, with harp accompaniment by Laura Veissi.

CAVALLERIA RUSTICANA SUCCESSFULLY PERFORMED

William Wylie, Columbus' enterprising manager and tenor soloist, was mainly responsible for a commendable performance of the opera, Cavalleria Rusticana, at Memorial Hall, in which local talent was combined with imported artists. Alfred Gondolfi, baritone of the New York Metropolitan Opera Company, triumphed as Alfio. His powerful voice and earnest characterization of the role were outstanding in the performance. Lucille Ruppertsberg, a Columbus contralto, singing Lola, lent color and passion to the part, and sang in beautiful voice. Gladys Axman, as Santuzza, was brilliant both as to voice and acting. She appeared to best advantage in the Voi Lo Sapete air, which she sang thrillingly. The Turiddu was sung by another Metropolitan artist, Armund Tokatyan, and was very beautiful. His rendition of the Brindisi in ringing and happy style was one of the best portions of the program. Another Columbus girl, Bertha Lauferweiler, gave a creditable performance of the Mother Lucia role. A ballet intime, composed and directed by Mary Stevenson, completed the program. Orchestra and chorus for the opera were recruited from the ranks of Columbus musicians. Philip Cincione directed the former.

NOTES

Mr. Wylie is responsible for many of Columbus' musical blessings this season. He is local manager for the coming performance of Così Fan Tutte, Hofmann's recital, and a recent violin and voice recital presenting Mary Louise Gale, winner of the violin prize at the Fontainebleau School. Mr. Wylie assisted Miss Gale. He also was guest artist at the November concert of the Saturday Music Club, and has been booked for recitals in December in Chicago, San Antonio, Tex., Newark and Lancaster, Ohio.

Cecil Fanning, who has resumed teaching his large class in Columbus, gave a lecture recently at the Hopkins Studio on Song Interpretation.

Norma Hopkins, violinist, and Edwin Stainbrook, pianist, appeared at the Seneca Hotel in a sonata recital. N.H.B.

Carmen Ferraro Moves to Larger Quarters

Carmen Ferraro, grand opera tenor and conductor of the National Grand Opera Association, now reorganizing, has found it necessary to remove from his studios in the Metropolitan Opera House building, New York, to larger quarters at 112 East 59th street.

Shattuck and O'Brien Engaged for Oshkosh Club Series

Raymond O'Brien, a young baritone from California, has been engaged as assisting artist with Arthur Shattuck by the Oshkosh Music Club for a concert in January. This series was brilliantly opened in October by Edward

Johnson and Edith Mason, the second event in November being given by the Chicago Symphony Orchestra, Frederick Stock conducting.

Mr. O'Brien will also be heard in recital in Chicago and Milwaukee.

Gladys Axman in Boston and Newark

Gladys Axman sang Santuzza in Boston with the San Carlo Opera Company on November 14 and later appeared in the same role in Newark. All the newspapers praised



GLADYS AXMAN

her singing and acting, such phrases as "Dramatic skill," "An ovation," "Thrilled her audience" being found in the following notices, printed in part:

Gladys Axman as Santuzza in Cavalleria was a revelation. Her dramatic skill was well-nigh perfect. Particularly convincing was her jealousy, and the tragedy it led to was wonderfully well developed.—Boston Globe, November 15.

Gladys Axman scored a remarkable success in Cavalleria Rusticana at the San Carlo performance at the Boston Opera House last night. Not alone was her singing of the role of Santuzza remarkable, but her acting was a thoroughly revealing performance. Not in years was an audience so stirred by this Mascagni masterpiece. Mme. Axman is surely one of the coming great stars of the opera and the large house applauded her tumultuously.—Boston Post, November 15.

Even if Gladys Axman had not sung well as Santuzza, her admirable acting would have carried her through to popular success, but she did sing more than well, and the recognition thereof amounted to an ovation.—Newark Star-Eagle.

Gladys Axman, playing the role of Santuzza, time after time thrilled the audience with her wonderful technic, and the quality of her work was above criticism; assisted by Armand Angelotti, tenor, she received most excellent support in the difficult roles.—Newark Ledger.

Bock Starts First Season Auspiciously

Helen Bock, the young American pianist who has just begun her first concert tour under the management of Annie Friedberg, is meeting with success everywhere. The following letter, covering her appearance in Chatham, Va., speaks for itself.

My dear Miss Friedberg:

Thank you so much for sending us such a delightful artist. Both the faculty and students are unanimous in declaring Miss Bock's recital to be one of the most interesting we have had this season.

Next time we hope she will be able to stay longer.

With renewed thanks

Yours very truly,

(Signed) MAUD M. ROBERTS.

Metropolis Club to Give Musicales

The Metropolis Club is arranging to give a musicale. For the occasion it has engaged the entire nineteenth floor of the Biltmore Hotel, including the Cascade Room. At least two Metropolitan Opera stars will appear on the program, in addition to other artists.

Ethel Grow Features McKinney Song

Ethel Grow, the New York contralto, gave her recital of American compositions at Aeolian Hall, November 14. She used songs by LaForge, Kramer, Hadley, Carpenter, MacDowell, McKinney, etc. The McKinney song used was his Bagpipe Man, a characteristic number of great charm.

Festival Date for Vreeland and Cuthbert

Walter Anderson has booked Jeannette Vreeland, soprano, and Frank Cuthbert, basso, to sing in The Seasons at the Syracuse Festival, May 1. Miss Vreeland is also to give a recital program at a matinee performance May 2. Howard Lyman is musical director.

Hayden at Aeolian Hall December 14

Ethyl Hayden, who is giving her second song recital in Aeolian Hall, Thursday afternoon, December 14, will sing two songs dedicated to her by Frank La Forge, La Golan-drina and En Cuba.

TORONTO IN MIDST OF A RUSHING CONCERT SEASON

Concerts by the Violin Master School of the Hambourg Conservatory, Cameron McLean, Mr. and Mrs. Watkins Mills, Mme. Calvé, Arthur Blight, Paderewski, Hofmann, Ernest Hutcheson, and the Academy String Quartet—Notes

Toronto, Can., November 25.—The concert of the Violin Master School of the Hambourg Conservatory of Music, in October, was a fine demonstration of the advancement made in this branch of instrumental music. Henry Czaplinski, himself a violinist of high attainments, is the head of this school, and he showed by an imposing array of pupils how splendid are his gifts as an instructor.

CAMERON McLEAN

Cameron McLean, a Scottish baritone, gave his first recital before a Toronto audience in the Crystal room of the King Edward Hotel, and achieved almost instant success. His voice is of fine quality, smooth and flexible, and he uses it with keen appreciation of the lyric and dramatic qualities. There was a wide range of songs on his program.

MR. AND MRS. WATKINS MILLS

The combined recital of Mr. and Mrs. Watkins Mills in the Jenkins' Galleries was attended by an audience which showed its pleasure enthusiastically. Mr. Mills, who gained eminence as an oratorio and festival singer, still retains an admirable control of his vocal organ and sings with expressive significance. Mrs. Mills, who hails from Winnipeg, won favor also by the ingratiating charm of her manner as well as by the naive refinement of her singing. They also sang two or three duets. Mr. Fricker made a sympathetic accompanist.

MADAME CALVÉ

Calvé has been here and gone, and the memory of her singing still remains an ineffaceable impression. Her authority and lack of convention are as wonderful and contagious as ever, and her rendering of some Carmen episodes, of course, was superb. She was greeted with vociferous cheers, and responded with enchanting encores.

ARTHUR BLIGHT

Arthur Blight, Canadian baritone, gave a song recital in Massey Hall, which may be described perhaps as a debut in this second episode of his career, as he has just returned from a year's study in Italy; it was a real artistic success and he was given almost an ovation by his many admirers. In a varied program made up from the works of early and later Italian composers, with some English and American songs, his singing displayed distinct virtues. His tone is rich and of warm texture, intonation excellent, and technic admirable. His singing, disclosed genuine vocal art. Ernest Seitz assisted, and he too was well received, being warmly applauded for his brilliant playing of pieces by Cyril Scott, MacDowell and Chopin. Harvey Robb, an accompanist and soloist of rare gifts, played Mr. Blight's accompaniments with sympathetic distinction.

PADEREWSKI

On November 17 there was a recital by Paderewski, Massey Hall being crowded, with several hundred unable to obtain admission. There is the same beauty of tone, the same sparkling brilliancy in his scales and arpeggios, and the same poesy and enchanting imagination. He was obliged to give nearly a dozen encores when many of the old favorites were paraded before the excited and enchanted audience. Paderewski is playing as well as ever, with perhaps more distinction in disclosing human pathos and the yearning of a distressed world. It is hoped Mr. Withrow, the popular manager of Massey Hall, will be able to secure him for a second recital ere his tour closes.

JOSEF HOFMANN

Josef Hofmann thrilled a vast audience in Massey Hall on November 21. He disclosed refinement, finish, power, and a speed at times of almost superhuman velocity. His program, a delightful one, was not half long enough for his audience, and he, as in Paderewski's case, had to give many encores.

ERNEST HUTCHESON

Ernest Hutcheson, pianist, has given two recitals of a series of five, the first devoted to the music of Bach, and the second to Beethoven. In both of these recitals he gave great pleasure by his refined and scholarly playing. There is marked intellectuality and a certain halo of romance surrounding the performance of this gifted musician.

ACADEMY STRING QUARTET

The first of a series of chamber music concerts by the Academy String Quartet took place in the Academy Hall on November 22, and was a pronounced success. The quartet this year consists of Luigi Von Kunits, first violin; Milton Blackstone, second violin; George Bruce, cellist, and Franck C. Smith, viola. They had the assistance of the distinguished pianist, Arthur Friedheim, in the Mendelssohn trio in C minor. This work had a splendid rendition and the performers were heartily cheered afterwards. The Haydn quartet in B flat major and Beethoven's quartet in D major completed the scheme, the latter two works also receiving painstaking and praiseworthy performance.

NOTES

Jessie McAlpine, a brilliant local pianist, has been on a concert tour for four weeks, during which time she appeared in many northern towns.

Marie C. Strong, a well known singing teacher, is spending the winter in St. Petersburg, Fla., and will return to Toronto in the spring to take up her work again.

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ACROSS THE COUNTRY

Albany, N. Y., December 5.—The death of Kenneth W. Rice, organist, one of the best known of the younger musicians of this city, was a shock to a large circle of friends. He was formerly organist of Trinity Episcopal Church here.

The Rev. Dr. George Fitch, pastor of the Fourth Presbyterian Church, who successfully conducted a series of musical services in Detroit, Mich., on the lives of great masters and their effect on religion, will conduct a similar series here.

The marriage of Ralph M. Pitcher, tenor soloist of Memorial Baptist Church, and Mabel Tinan, of Catskill, took place November 30.

Rossie McKinney, chairman of the Albany Community Chorus, was presented with a pair of silver vases at a recent meeting of the chorus in honor of his approaching marriage to Katharine Biggs, daughter of Dr. and Mrs. Hermann Biggs of New York City. E. V. W.

Atlanta, Ga., December 1.—One of the most important events of the month was the appearance at the Auditorium, November 29, of the famous Ukrainian Chorus. Oda Slobodskaja was superb, her rendition of Lullaby (Barvinski-Koshetz) being a number which met with much approval. The chorus was presented under the auspices of the Atlanta Music Festival Association.

On Thanksgiving night, November 30, a singer who has endeared himself to Atlanta and whose appearance is always greeted by crowded and enthusiastic houses—none other than Reinold Werrenrath himself—was heard at the Auditorium. He quite lived up to the memories of those who have heard him before and satisfied the anticipation of those who had never had that pleasure. Mr. Werrenrath sings Kipling's songs as every lover of that poet wants to hear them sung, and it is worthy of record that more men in Atlanta turn out eagerly to hear Werrenrath than to attend grand opera.

The Junior Music Club of Atlanta is the first junior club, so far as has been reported, that has had the enterprise to inaugurate exchange concerts between cities. Evelyn Jackson, director of the club, recently took a group of juvenile musicians to Asheville, N. C., where a fine concert was rendered. The Asheville Junior Music Club will return the compliment in Atlanta soon. Meanwhile, Miss Jackson is preparing to take another group of young people to Rome for another concert. The concert company which made the trip to Asheville consisted of two pianists—Margaret and Elizabeth Morgan, aged nine and five, respectively; a harpist, Polly Vaughan, and two dancers, Mary Grace and Kathleen Hogan. The company was entertained in Asheville by Mrs. R. G. Buckner and Mrs. O. H. Hamilton.

Mrs. B. F. Ragsdale was hostess at a musicale at her home in College Park on Saturday afternoon. She was assisted in receiving by Mrs. J. D. Conley, one of the vice-presidents of the College Park Music Study Club. The artists who took part in the interesting program were Eloise Olds, Mrs. Hubert Jackson, Mrs. Robert Blackburn, Mrs. Kurt Mueller, Senta Mueller, Mrs. Hugh Couch and Sarah Sharpe.

The Carolers' Association held an interesting meeting in Cable Hall November 28.

Ludden & Bates Music House announce that arrangements have been completed to bring South a number of famous artists for a group of recitals and concerts. Phillip Gordon has already been announced, as has also Daisy Jean, and the Dream Pictures of Branson de Cou with their originator and Dr. Sigmund Spaeth, whose stimulating talks on music from an entirely new and popular angle have been found vastly entertaining as well as instructive.

The Seventh Ward League of Women Voters sponsored a musical at the home of Mrs. Berry Hinton, which proved of great interest. Nora Allen, soprano, sang a group of songs, Mrs. Robert Blackburn read several of her famous dialect stories and recited her own original poem which won the prize offered by the fine arts department of the Georgia Federation of Women's Clubs; Rosalind Lunceford gave her popular Little Red Riding-Hood selection, and Louise Merritt, graduate of the Boston Conservatory of Music, offered a group of piano selections.

Anna Mae Farmer gave a studio musical December 1 for her older pupils. Those who assisted were Bertha Gibson, Mary Louise Parham, Dorothy Brice, Edna Russell, Inez Pergantis, Ruth Hardaway, Francis Devitte, Elizabeth Patterson, Kate Cleveland, Ruth Hillman, Oclie Holt, Ellen Cochran, Eloise McLendon, Leola Street, Kate Jones, Dorothy Leeds, Emma Richards, and Helen Smith.

The expression and dramatic art students of Mrs. Duane Thomas Yould's class were presented in a recital at Edison Hall November 28. Those presented were Ellen Ross Lightfoot, Sarah B. Darrington, Donna Silveus, Helen Smith, Lila Wash, Grace Morrison, Jane La Bant, Mary Belle Woodruff, Mable Milton, Joyce Goodwin Stead, Annie Graton, Margaret Clay, Christian Glauser, Julia Williams, Louise Fife, Nell Edwards, Frances Simmons, Mary Sayward, Evelyn Satterwhite, Frances Freeborn, Helen Speights, Caroline McKinney, Clara Askew, Madeline Saywood, Helen Causey, Sarah Matthews, Helen Travis, Ethel Brown, Frances Doughman, Marion McDowell, Louise Lovejoy, Thelma Tucker, Emily Stead, Helen Cole-

man, Mary Hughes, Bessie Allen, Elinor Hopkins, Mildred Stipe, Ruth Mallory, Elizabeth Conover, Ruth Osterhout, Elizabeth de Saussure, Helen Chambers, Elizabeth Davis, Susie Wade, Katherine Kay, Elizabeth Christie, Joseph Barnes, Selina Stevenson, Katherine Paxton, Frederick C. Sutton, Jr., George Sutton, Audrey Umback, Clifford Pratt, Charlie Carlisle and Carl Faires.

Greek Evans, baritone, was a featured singer at the Howard Theater last week.

At the Metropolitan Theater Bernice Barlow, soprano, delighted with her rendition of Giannina Mia from Friml's *The Firefly*. The overture presented Adolph Verdi and Earl Foretich in Liszt's second Hungarian Rhapsody, for two pianos, accompanied by the Metropolitan Symphony Orchestra.

The music at the Rialto Theater was also more than worthy of notice, consisting of the overture, *Fete Boheme*, played with spirit and vigor by the Rialto Melody Artists under the direction of Charles Gessner and a cello solo, *Tschaikowsky's Andante*, rendered by Edward Richter of the orchestra. P. G.

Atlantic City, N. J., December 5.—A delightful musical program was rendered in Vernon Room, Haddon Hall, November 3, in honor of the New Jersey State Nurses' Association, with the assistance of members of the Crescendo Club. Ruth Mayer, violinist; Marjory Thompson, pianist; Mary Jacoby (only nine years old); Harry Kaufman, baritone; Mrs. Charles Gilpin, soprano; Miss C. Smith, and Dorothy Turner, chairman and accompanist, gave the program.

The Junior Crescendo Club held its second meeting Armistice morning in the music hall of the First Presbyterian Church. Those taking part were Evelyn Saltzman, Leonore Schaffer, Mary Crawford, Bertha Anzenhoff and Amanda Skelly, pianists; Gladys Smith and Helen Blitzstein, vocalists; Miss Winter, harpist; Nora Lucia Ritter, who was the accompanist for Miss Blitzstein.

The Board of Education has arranged a number of lectures and musical programs for the season of 1922-23 to be given in the auditorium of the high school. These entertainments are well attended. On November 16 the Philadelphia Quartet—Emily Stokes Hagar (soprano), Marie Stone Langston (contralto), Bernard Poland (tenor), and J. Helfenstein Mason (bass)—and William S. Thunder (pianist), presented an elaborate program.

On November 14 a number of the young members of the Central M.E. Church met in the studio of Nora Lucia Ritter and formed a choir to be known as the Franz Schubert Choir of the Central M.E. Church. The officers are: Burdette Field, president; Miriam Fowden, vice-president; Elsie Carr, secretary; Wayne Redfield, treasurer; Elmer Campbell, librarian; Mrs. Robert Warke, Jr., organist and accompanist; and Nora Lucia Ritter, leader and choir director.

The semi-monthly meeting of the Crescendo Club was held November 21 in the music room of the First Presbyterian Church, being thoroughly enjoyed by an audience that taxed the hall to capacity. Mrs. Charles Ulmer had charge of the program. The theme was Colonial Music and those taking part were Jennie Jeffries and Virginia Conway, pianist, and Mary Miller, soprano. The club featured Dorothy Johnson Baseler of Philadelphia, harpist. Elizabeth Culbert, violinist, and Sara N. Newell, pianist, were heard with Miss Baseler. The program was appreciated by the large audience.

At the board meeting of the Junior Crescendo Club the following officers were elected: Suzanna Finley, president; Marjory Thompson, first vice-president; Emily Hepler, second vice-president; Nell Sachse, third vice-president; Leona McLain, secretary and Roselle Schwartz, treasurer.

On October 23, in Vernon Room, Haddon Hall, Marie Rappold, dramatic soprano, was heard in a varied program, assisted by Nathan Iradel Reinhart, pianist-accompanist. Both artist were warmly acclaimed.

Nora Lucia Ritter, musical director, with a choir of thirty voices, assisted by Mattie Belle Binge and Marsdon Brooks, cellist, were heard in a worthy Thanksgiving program. Ruby Cordery Warke was a proficient accompanist. J. V. B.

Augusta, Ga., December 1.—Signora de Fabritiis, a progressive and fluent teacher, member of the musical set, has returned from several months of study in New York. She has a beautiful new studio on lower Greene street.

James Punaro, violinist, and director of the orchestra at the Imperial Theater, has returned with his family from six months spent in Milan, Italy.

Charles Fulcher, one of the best musicians in the South has a number of published songs to his credit, and is editing for publication what promises to be a most comprehensive volume of negro songs. They are melodies and words that Mr. Fulcher has literally "picked up" from negro field-hands on his father's old-time plantation near Hephzibah, Ga. Mr. Fulcher is director of the orchestra at the Rialto Theater, in Augusta, and is ably accompanied, both in his research, composing and playing, by Mrs. Fulcher, who was, until her recent marriage, Isabel Kendrick, a well known pianist.

December 1, at the Benson Home, in North Augusta, the younger pupils of Jeanie and Olive Benson's violin and piano classes were presented in an interesting program. Those who took part were Mabel Ballard, Lena Mulligan, Emma Whitton, Rudolph Madebach, Sathilde Bilbro, Estelle Levkoff, Max Tannenbaum, Dorothy Pierce, Eleanor Guess, Marguerite Bothwell, Elizabeth Sims, Margaret Turner, Cary Peebles, Anne Reab, Lucile Dozier, Julia Bell, Lillie Heath, Henry Rain, Alice Peebles and Violet Heath. P. G.

Belton, Tex., December 1.—Baylor College presented Allie Merle Conger, new member of the piano department, in recital November 27. She was assisted by Terry An-

derson, soprano, who appeared in two groups of songs, accompanied by Mrs. Pierce, head of the vocal department. Miss Conger has studied extensively under Alexander Lambert and Ernest Hutcheson of New York. She played works by Mendelssohn, Chopin, Liszt, Moszkowsky and Hutcheson in a musicianly manner. Her further appearances will be looked forward to with pleasure. Miss Anderson gave good account of herself, singing one extra number after insistent recalls. E. A. S.

Boston, Mass. (See letter on another page.)

Butte, Mont., December 1.—Jeanetta Rich made her first public appearance recently as violinist of the Carney Trio in a program given for the Rotana Club. Her work won her many compliments. Miss Rich has just passed her seventeenth birthday. The three musicians—T. A. Carney (cellist), Mrs. Carney (pianist), and Miss Rich—gave a finished performance of all the numbers. Miss Rich is also organist at Holy Saviour Church.

Nellie Brennan, a popular and well known Butte girl, has come home for a visit, after a period of study in New York. While in the metropolis Miss Brennan studied with Oscar Saenger and Gerard de Berta. As a mezzo-soprano Miss Brennan appeared before the Carroll Club in New York last spring. She expects to return to New York after the Christmas holidays to resume work. During the last year she has coached with Agnes Brennan, concert pianist, and others.

At the first of a series of musicales to be given during the winter at Elsa MacPherson's studios, five of her advanced pupils presented an excellent program in finished style. Madeline Marx, Janet Hobbs, Elsie Towls and Margaret McHale were the participants. Mrs. James Cummins, soprano, assisted, and Mrs. Frank Morris supplied an attractive violin obligato to one of Mrs. Cummins' vocal offerings. T. F. McD.

Chicago, Ill. (See letter on another page.)

Columbus, Ohio. (See letter on another page.)

Dallas, Tex., December 2.—Rosa Ponselle was presented for the first time to a Dallas audience on November 27 by the Dallas Male Chorus and was given an enthusiastic reception. She is the possessor of a powerful dramatic voice and was at her best in the several operatic numbers. Five or six encores were demanded and graciously given. Also on the program appeared the Dallas Male Chorus and Miss Ponselle's accompanist, William Tyroler in piano solos. The pianist gave brilliant renditions of some Liszt transcriptions. The Dallas Male Chorus in its first appearance this season, gave two numbers under the baton of Paul Van Katwijk and was recalled for an encore. The large chorus displayed an ensemble of commendable finish. The program closed with the Schumann *Omnipotence*, by the chorus, with Miss Ponselle singing the solo part. It was a fitting close to an excellent program.

The Robert Watkin Music Company presented Daisy Jean, cellist, in complimentary recital, November 17, at the City Temple auditorium. Miss Jean showed her versatility by appearing as a singer, harpist and pianist. In one of her groups of songs, the accompaniments were played from her own recordings on the Ampico reproducing piano. There was also a harp and piano duet, in which Miss Jean proved the harp and the piano roll was her own. In the cello selections the artist was artistically accompanied by Jean Wiswell.

A delightful evening was spent on November 20 by the guests invited by the Music Study Club to hear the Norfleet Trio in a concert of chamber music. The auditorium of the North Dallas High School was filled to overflowing, and demonstrative applause was given each number played by the trio, which consists of Helen Norfleet, pianist; Catherine Norfleet, violinist, and Leeper Norfleet, cellist. Their program opened with the lovely trio in A minor by Tchaikowsky, followed by three clavicin pieces by Rameau, and as an encore they gave Cadman's Indian Dance. Leeper Norfleet played several cello solos. The last group was by the trio, made up of the Scherzo in D minor by Arensky, the Water-Wheel by Goossens, which was such an attractive number that the audience demanded its repetition; also an arrangement of Drink to me only with Thine Eyes, transcribed by Walter Kramer for the Norfleet Trio, and a clog dance by Percy Grainger, called Handel in the Strand. All of the selections were happily chosen, giving sufficient variety to be interesting, and the art and ensemble of the three young artists was exceptional in its finish and beauty. The Norfleets are well known in Texas, which is their former home, and are deservedly popular here.

The Palace Theater, following its recently announced program of engaging artists of outside reputation to appear with the orchestra there, presented Dora de Phillipe during the week of November 19 to 25. In bringing works of real worth before the crowds which visit the Palace Theater, Don Alberts, the able conductor of the symphony orchestra, is doing a great work toward creating a desire and interest in that which is best in musical art, and such an influence toward more appreciation of good music by the masses cannot help but be an important factor in the musical growth of the city.

Roland Witte, of the Horner-Witte Concert Bureau of Kansas City, was a Dallas visitor November 27, having come for the concert of Rosa Ponselle; her southern concerts are under his management. R. D.

El Paso, Tex., December 1.—One of the most enjoyable concerts of the season so far, was given at Liberty Hall, November 16, when the Criterion Quartet made its first appearance in El Paso. This concert was the second of the "pop" concerts which are being held under the auspices of the Women's Club. Liberty Hall was well filled by an enthusiastic audience. Every number on the varied program was encored. The quartet sang without accompaniment. Soloists were Frank Melor, John Young and Donald Chalmers (vocalists), and Elizabeth Estle Rucker (pianist).

Mona Gondre delighted El Pasoans at Liberty Hall on November 25, her concert opening the El Paso Philharmonic Orchestra's season of winter concerts. Various costumes for her different parts, she gave the whole program in pantomime. Each number brought forth applause from an appreciative audience. She was ably assisted by Elsie Sorelle. This artist played the harp and piano accompaniments in a very sympathetic spirit and her harp solos were beautiful. The El Paso Symphony Orchestra assisted, playing a group of selections under the baton of P. J. Gustat

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in a pleasing manner. Liberty Hall was fairly well filled. The Orpheus Club of El Paso, with fifty male members, under the direction of Charles J. Andrews, gave its first concert of the season November 28, at the formal opening of the new auditorium in the recently completed Scottish Rite Cathedral. The auditorium, a beautiful one, seating about nine hundred, was crowded. The program was well balanced and included so many excellent numbers it is difficult to say which excelled. It is perhaps safe to say, however, that the Miserere scene from Il Trovatore was the most beautiful. This number was given by Mrs. R. L. Holliday, one of El Paso's leading singers; Dr. Floyd Poe, pastor of the First Presbyterian Church, chorus; Mrs. Ralph M. Henderson, violin, and L. Wesika, cello. Mrs. James G. McNary accompanied Mrs. Holliday. Charles J. Andrews also sang a solo part. It was one of the most enjoyable concerts the Orpheus Club has ever given. This is its seventh season. T. E. S.

Green Bay, Wis., December 4.—At the Community House, under the auspices of the Woman's Relief Corps, on November 24 and 25, two concerts of merit were given by Francois Capouilliez, baritone; Edith Gyllenberg, pianist, and Lillian Pringel, cellist. Each one proved to be a real artist and delighted the large audiences.

Robert Hayes, who returned from the American School of Music in Fontainebleau, France, has been engaged as organist of the St. Paul M. E. Church. L. N. L.

Green Cove Springs, Fla., December 2.—The feature event of the convention of the Florida Federation of Women's Clubs was the twilight concert given at the clubhouse of the Village Improvement Association. The crowd which packed the house and filled the walk to the street, gave evidence of its pleasure, calling the artists to respond to encore after encore. Mrs. Robert Lee Hutchinson, accompanist, who ably assisted the artists, Helen Boyd Marx and Lilouise Smith, needs no introduction to Jacksonville. After studying for some time in Baltimore, Mrs. Marx two years ago entered into a course of training for the concert stage under Greta Challen Berg of this city, who is well known in musical circles. Mrs. Marx's rich mezzo soprano voice and charming personality delighted the audience, and now Jacksonville is anticipating a recital to be given shortly in this city by her. The singer's technic is unusually good, there is brilliancy in her upper register and a dramatic force in much of her work. Mrs. Marx is soloist in the Church of the Immaculate Conception. Miss Smith is a graduate of the Atlanta Conservatory and studied last year at the American Conservatory of Music in Chicago, under Herbert Butler. She played exquisitely and won many admirers by her fine interpretation and brilliant execution of the numbers. Too much cannot be said in praise of the finished manner in which the accompanist, Mrs. Robert Lee Hutchinson, played. C. A. M.

Greensboro, N. C., November 30.—The musical season has opened here with a stride that promises to continue throughout the year, from the numerous bookings of professionals and various activities of musical clubs, colleges, church choirs, etc.

Marie De Kyzer, soprano, a prime favorite here, returned on November 11 for a second concert at Guilford College. It is seldom that a singer wins an entire community by her superb art and splendid personality, as Miss De Kyzer has this place. Her recital last season was so successful that she was at once re-engaged for this later appearance. Aside from the splendid program given at Guilford, she graciously consented to sing at the local celebration of the Armistice Day exercises on the morning of the 11th, and was cheered to the echo by a large crowd, which completely filled the assembly hall of the court house. She also sang at the morning service of the First Presbyterian Church on Sunday morning, November 12. Mary Patterson, of Petersburg, Va., was Miss De Kyzer's very competent accompanist on the above occasions. Both were the recipients of a number of social attentions while here, and it is hoped that their return will be an annual affair.

Julia Prichard, representing the Effa Ellis Perfield system of musical instruction in this State, and who successfully conducts a large class in Winston-Salem, N. C., is opening a studio here, with fine prospects.

The Devereux Players have appeared at the different schools in this vicinity, recently, presenting Shakespeare and Bernard Shaw, at the Greensboro College. Music was furnished between acts, and at intermissions by Herr Roy, violinist, and Viola Tucker, pianist.

On Monday evening, November 6, a student recital was given in the chapel of Greensboro College. An excellent and varied program was presented. The faculty of the music department of Greensboro College was heard in a well arranged program on November 13. Those taking part were Viola Tucker, pianist; Elba Hemminger, reader; Herr Roy, violinist; Gilmon Alexander, baritone, and F. M. Church, organist.

The first regular meeting of the Euterpe Club was held Saturday afternoon, October 14, at the residence of Mrs. E. Sternberger. Mr. and Mrs. Wade R. Brown, in a program on Shakespeare in Music, were the feature of the afternoon. A program of settings of these lyrics, as songs, was given by Mrs. Brown, contralto, and Mrs. Ralph Coit, soprano. Mrs. Brown was heard also in instrumental numbers, which are used in the plays, and other musical typical of the period.

The second meeting of the Euterpe Club was held at the residence of Mrs. Moody Stroud. Saturday evening, November 4, a program and the history of church, or religious music was given, including an excellent paper on the evolution of church music, from primitive to the present time, arranged and read by Alice Bivens, head of the department of public school music at the State College for Women. Foster Barnes gave a timely talk on the value of music in worship today. A quartet of voices consisting of Miss Bivens, soprano; Miss Morelock, contralto; Benjamin Bates, tenor, and Mr. Barnes, baritone, gave representative compositions of the different periods treated of in Miss Bivens' paper.

The Euterpe Club, established in 1888, has a large enrollment and is accomplishing a splendid work. The activities are confined largely to community work, but occasionally a visiting artist appears under its auspices. Such was the case in the recent visit of Victor Wittgenstein, pianist, on November 20, in the ballroom of the O'Henry Hotel. This was Mr. Wittgenstein's second visit to Greensboro.

Pupils of Beatrice Lynn Byrd, of the piano department

of Guilford College, were heard in an excellent program, well rendered, November 22, in Memorial Hall, at the College.

Mrs. J. Norman Wills, state regent of the National Federation of Music Clubs, attended the biennial meeting of the executive committees of the National Federation in Philadelphia, Pa., convening at the Bellevue Stratford, from November 13 to 18. The most important business transacted at this meeting was the formulation of plans for the biennial, to be held in Asheville, N. C., in June of next year.

Bert Hollowell, director of the orchestra at the National Theater here, is recuperating slowly at a local hospital after an operation for mastoiditis. In the absence of Mr. Hollowell Vincent Kay, concert master of the orchestra, is at the director's desk.

William Mason, young local baritone, was heard recently in Reidsville, N. C., winning great success. He is baritone soloist of a local choir, and a pupil of James Westley White.

At the organization of a state chapter of the National Guild of Organists, held in Winston-Salem on November 22, Paul J. Weaver, of the University of North Carolina, at Chapel Hill, was elected dean of the organization, and G. Scott-Hunter of the State College for Women, Greensboro, was elected sub-dean; Mary F. Cash, Winston-Salem, secretary; C. G. Vardell, jr., Red Springs, treasurer. W. H. Jones of Raleigh, C. G. Vardell, jr., and G. Scott-Hunter were heard in organ recitals in the chapel at Salem College, and in the afternoon of the same day were guests, with the others in attendance at the meeting, of Mr. and Mrs. J. E. Johnston. A banquet was held at the Robert E. Lee Hotel in the evening. A good attendance from throughout the state was present, and a strong organization effected.

The Glee Club of the University of North Carolina paid its annual visit to Greensboro on November 25, appearing at the Greensboro College for Women. J. W. W.

Indianapolis, Ind., December 4.—The Cincinnati Symphony Orchestra under its new conductor, Fritz Reiner, and with Albert Spalding, soloist, ushered in the November concerts. Indianapolis as a near neighbor to Cincinnati, has been visited often by the Cincinnati Orchestra in years gone by, has heard it play under each of its conductors, and felt that it had never played as well since the days of Stokowski's magnificent leadership. This was the first of a series of three programs it is to play here this season, and the course has been entirely subscribed, much to the gratification of the Ona B. Talbot Fine Arts Enterprises. Mr. Spalding was in fine fettle and made a splendid impression in the Brahms concerto.

Second in the month came Herman Rosen, violinist, and Devorah Nadworney, contralto, two of the national winners of the Young Artists' Contest sponsored last year by the National Federation of Music Clubs. They played before the Matinee Musicale with fine success.

Reinold Werrenrath was soloist with the Mendelssohn Choir on November 10. Mr. Werrenrath seemed to be suffering with a cold, but his artistry carried off any vocal defects and he was well received. The choir, under the baton of Percival Owen, organizer and regular conductor, gave a fine program. It is one of the few really fine singing organizations of the city, and one in which the community takes great pride. Its concerts are always well supported by the public, and it is planning a large spring festival.

The Norfleet Trio of New York gave a concert early in the month before the junior and juvenile music clubs of the city.

The Maennerchor, one of the oldest clubs of the city devoted to music, opened its season with a concert by the men's chorus, with Elena Gerhardt as soloist. Miss Gerhardt made a fine impression in a program of German songs. This is her third appearance before the society.

Isadora Duncan's dance-recital was quite a fiasco owing to the fact that the mayor had stationed a bevy of police on the stage to see that the dancer did not violate the proprieties. There has waxed a hot argument through the press since the event.

Geraldine Farrar, with Joseph Malkin, cellist; Henry Weldon, bass, and Claude Gotthelf, accompanist, opened the season of Sunday afternoon concerts of the Ona B. Talbot Enterprises. They were all well received.

The Ukrainian Choir, with Nina Koshetz, soloist, was one of the most artistic and interesting attractions of the month.

Clarence Eddy gave a fine organ recital on the new organ that has been recently installed in the Cadle Tabernacle. While here, Mr. Eddy was guest of honor, at a dinner given by the local chapter of the American Guild of Organists.

Local musicians have given fine programs for the Matinee Musicale and Harmonic Club, and the Mu Phi Epsilon, a national honorary musical sorority, celebrated Founders' Day with a dinner and musicale November 13.

Local music schools are contributing their share to the success of the season. G. H.

Jacksonville, Fla., November 29.—The Junior Club of the Friday Musicale presented an interesting program for its opening day, November 15. The program was composed of numbers for the piano, cello and violin. The youthful pupils acquitted themselves in a creditable way and were generously applauded.

On November 10 the pupils of Madame Valborg Collett and George Orner were heard in a piano and violin recital at the School of Musical Art. The program delighted a large audience.

A newcomer to Jacksonville is Mazlyn MacReynolds. Mrs. MacReynolds succeeds Claire Kellogg as head of the vocal department at the School of Musical Art. Mrs. MacReynolds was for eleven years director of a conservatory in Ohio.

Two musical programs were given on November 27 and 28 in the new auditorium of the Seminole Hotel, under the auspices of the Business and Professional Women's Club.

Season tickets are now being distributed to those who subscribed to the World Famous Artist Course, as presented by Davies and Davies, local managers. The series consists of Claire Dux, soprano; Louis Graveure, baritone, and Ignaz Friedman, pianist.

Under the auspices of the Church of the Good Shepherd, Jean Knowlton appeared in costume recital on November 23. She was well received and delighted a large audience. Miss Knowlton is head of the vocal department of Rollins College, Winter Park, Fla.

The School of Musical Art has recently changed hands, and is now under the direction of Mrs. Charles Davies, a prominent musician of excellent merit.

The second Saturday noon recital of the pupils of the School of Musical Art was held on November 25.

Reinold Werrenrath, baritone, opened the concert season on November 27, at the Duval Theater. Harry Spier was his accompanist. C. D.

Lawrence, Kans., December 5.—The National Association of Presidents of State Music Teachers' Associations will hold its annual convention in Chicago December 27, at the Sherwood Music School. The violin committee, of which William MacPhail is chairman, will recommend two additional years to the four-year violin course adopted by the association at its last annual meeting in Detroit. Liborius Semmann, chairman of the piano committee, will recommend two additional years to the piano course already adopted. Harold L. Butler, Dean of the School of Fine Arts at the University of Kansas, who is president of the association, hopes for a large attendance and a spirited discussion following the recommendations of these two committees. H. L. B.

Lewiston, Me., December 2.—John Barnes Wells, who sang at Lewiston City Hall, at a benefit concert for the Bates College Million Dollar Endowment Fund, on November 28, gave great pleasure to the rather small audience that heard him. His singing was thoroughly artistic. Mary Ely of Boston was an unusually good accompanist. Alice Frost Lord, Bates '99, brought Mr. Wells to Lewiston.

The Community Service music memory contest, which ran for six weeks, closed with a concert at Webster Hall in Auburn on November 26. Over 240 took part in the contest and there were over 600 spectators. The contest was a success. Prizes were given by public-spirited merchants in both Lewiston and Auburn. The highest score was made by a boy who had 106 points. The highest adult score was ninety. It is planned to have another contest next year.

The cast for Romeo and Juliet, which is to be given by local talent, in French, on February 6 and 7, includes Mildred D. Litchfield, Rhea Couillard, Anne Deshaies, Alphonse Cote, J. B. Couture, J. L. Pelletier, Dr. L. R. Lafond, Joseph Caouette, Charles Theberge, Napoleon Sansoucy and Frank Crowley. Principals in the cast went to New York to see Lucrezia Bori sing Juliet at the Metropolitan.

The Foyer Musicale observed its anniversary with a concert and gentlemen's night on November 20. This is the largest organization of French musical women in the city, having over 400 members. Blanche Belleau, a widely known pianist and teacher, organized the club and is its president. The program included Angelina Simard, solo violinist, with an ensemble of stringed instruments, and Mademoiselle E. Dulac, accompanist; pianist, Mme. C. Poulin; Exilia Blouin, contralto, with Mlle. Belleau, accompanist, song, Juliette Bernard, Annette Janelle, Eglantine Laurendeau, E. Marcoux, A. Cote and Gracienne Chandonnet, accompanist Mlle. R. Fortier; pianist, Mlle. Belleau; cellist, Mme. E. Langelier; chorus, Foyer Musicale.

The Philharmonic Club, one of the largest musical clubs among the English-speaking women, with about 200 members, gave for its November 24 program a lecture on The Passion Play, with Prof. S. F. Harms of Bates College as lecturer. Accompanying music was under arrangement of the chairman, Mrs. Seldon T. Crafts, one of the members of the Maine Music Festival chorus. Tschaikowsky's Legend was rendered by May Hanley, Mrs. F. E. Wagg, Anne Wiseman, Harriet Moody, Mrs. Charles Litchfield and Mrs. Charles Bartlett. Rosalie Horne and Grace Ellis sang solos.

The first public rehearsal of the Symphony Orchestra, under the leadership of Harry Rodgers, brought out a big Sunday audience at the Strand Theater. Mr. Rodgers hopes to give several such rehearsals during the winter. L. N. F.

Mt. Vernon, Ohio, December 1.—The Community Music Club was delighted to have its opening concert given by Blanche Da Costa, soprano; Charles Carver, bass, and Frank LaForge, composer-pianist. The sterling work of these artists won instant and cordial response from the audience which completely filled the auditorium. An interesting item of the program was the Mexican folk song arranged by LaForge. Blanche Da Costa, with her fresh, bell-like soprano, excellent enunciation and delicate phrasing, entered well into the spirit of her songs. Charles Carver was most enjoyable. Ease of manner, richness, power, expressiveness of voice and clearness of enunciation combined for fine effect. Frank LaForge, creator and interpreter, played two of his own compositions, Romance and Valse de Concert. Grace and poetry marked his scholarly interpretations. The audience demanded four encores. His accompaniments were excellent. M. B. L.

No. 2

New York, Dec. 14, '22

AT the time Tilla Gemunder gave her New York recital last season the press critics said some mighty good things of her singing, and the gentlemen of the press do not give praise unless it is earned. She is a singer who knows how—and then does it. She has taken sufficient time to become well trained before offering her services to the public, and the public has been quick to realize and appreciate it

W.C.D.

(To Be Continued)

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MUSIC AND PUBLIC EDUCATIONBy **GEORGE H. GARTLAN**

Director of Music in the Public Schools of New York City

Junior High School Music

An Account of the Work Done in Jefferson Junior High School, Rochester, N. Y., Under the Immediate Supervision of Lewis J. Marsh

The following article was prepared by Mr. Marsh, and read before the Music Section of the New York State Teachers' Association, Syracuse. It will be of great interest to school teachers facing problems similar to those reviewed in this paper.—The Editor.

The enrollment of the Jefferson Junior High School of Rochester is between 1200 and 1300 students and its curriculum embraces the work of the seventh to ninth grades, inclusive, the ninth year covering the same ground as first year high school.

The percentages of the various nationalities are as follows:

American	56
Italian	24
English and Canadian	10
German and Hollander	5
Scotch, Irish, French and Spanish	3
Various	2

The seventh and ninth grades have two thirty-minute periods of chorus work each week. Of the eighth grade the foreign language and technical groups have three thirty-minute periods and the commercial classes two thirty-minute periods per week.

The industrial classes or those made up of students who are specializing in shop work have no music except the few who are in the school bands or orchestras.

The most important consideration in Junior High School music work is that of the promotion and retention of interest in the subject throughout the three years of this school. This is not particularly difficult, since children of this age are very susceptible to music and respond readily when the subject is properly taught. During this period it is possible to implant in the mind of the child a love for the art that will endure throughout the mature years of his life, and it is therefore of greater consequence to hold his interest at this time than to impart mere technical facility and thereby possibly smother the spark through over-emphasis upon technical drill.

We have but one music room and the grades come to us in varying combinations, with the result that we rarely have the same groups on different days. Drawbacks in this situation are easily seen, but we feel that it is better to have more than one grade in a class at the same time, since we can secure greater momentum and inspiration as well as stronger part work when we have two or more grades in the room.

In planning a Junior High School course in music, much will depend upon the musical preparation which the children have received in the elementary school. Rochester has a rapidly growing force of special music teachers, and this fact together with the excellent training which is being given to our grade teachers in the city normal school is effecting great improvement in the musicianship of the students entering Junior High School.

We expect that the entering 7B grades have had considerable experience in easy part singing and sight reading and we function by leading them on with progressively arranged material and at the same time we give them reasonable amounts of theory, including reviews of scale forms, nomenclature of intervals, review of meters, dynamic markings, etc.

We have a professional accompanist for our classes and her presence is a source of great help and makes possible a much higher type of teaching. However, we believe in a proportionate amount of unaccompanied work as calculated to develop independence, finer blending and the harmonic sense.

The writer frankly fears methods that tend toward a shallow treatment of this subject at any point in the school life of the child. In the secondary schools it is perfectly possible to successfully teach arithmetic, algebra and geometry, subjects whose processes require a considerable amount of concentration and logical thought, constituting excellent mental discipline. Similarly a reasonable amount of theoretical and technical work in connection with our subject will benefit the student and give him greater respect for music. Moreover, if the doses are not too large and are properly flavored, they will interest him greatly. We may hardly expect the highest attainment by the child or look for the respect of the music profession outside of school if we become superficial in our teaching.

There is a possibility of over-emphasis on the technical side of our instruction, but the danger signals are easy to recognize, and the observant teacher will be governed by them.

The persistent use of unison songs, to the exclusion of part songs, tends to develop an indolent attitude on the part of the child and to make it more difficult to secure good part work. Moreover, constant use of this type of song is injurious to the adolescent voices which so largely make up our classes. Part singing should occupy a good share of the music period not only to afford the best voice treatment but also the finest individual training to the student. A judicious selection of material, combining part songs and unison songs, will make it possible not only to hold group interest but also provide something really worth while in their training.

Part singing and sight reading prepare the child for senior high school chorus and glee club work, as well as for church choir and community singing. In the writer's church choir are a dozen or so young people of the ages of the ninth and tenth grades and they are very reliable in attendance and performance. This is a practical illustration of a perfectly normal and logical development in their musical experience.

Song presentation should include the giving of proper atmosphere through text and mood explanation, bringing out facts concerning the composer, when they are available, and making of suggestions as to interpretation. Such procedure really constitutes a form of music appreciation and does much to secure the interest of the children.

The Junior High School teacher has occasion to use all the knowledge he may possess to care for and preserve the voices in his charge. The secondary school is a place of changing voices and it is essential that the instructor be constantly alert to detect changes in range and quality and to reassign students to those parts which may be sung without strain or injury. Tone quality must be carefully observed, particularly among the boys where the tendency toward stridency and forcing is more marked than among the girls, and where there is more danger of physical injury due to greater physical change in the vocal apparatus. Those who are accustomed to work with mature voices frequently find it very easy to make unreasonable demands upon the child voices, forgetting that it is impossible to secure adult volume of tone without certain injury to the voices.

The students always welcome superior musical performances in assembly and there should be greater stress laid upon fine programs by skilled musicians, since they invariably inspire the children. Boys as a rule take less interest in music than do girls, therefore fine numbers by male performers, such as solos, male quartets, etc., are of very great value in favorably influencing the boys in their musical estimates.

We should all recognize that it is a part of our mission to teach the children to love and appreciate good music from the standpoint of the one who hears. The phonograph, player-piano, bands, and orchestras are all potent influences in the laying of musical foundations. We frequently use the phonograph in our regular classes in appreciation work. We also have occasional grade programs, which are very useful in bringing to light special talent which may be used in assemblies or on other special occasions. Another feature which proves attractive and instructive is demonstrations of the various musical instruments of the orchestra and band by members of the school organizations. These performers delight in appearing before the classes to give these demonstrations which consist of little talks explaining the instrument generally as to mechanism, range, tone quality, etc., and the playing of a piece or two in illustration.

Our schedule includes a free activity or club period, held once a week on Wednesday morning. Every child in the school has the privilege of electing any one of fifty or more different clubs, such as Camera Club, Screen Club, Needle Club, Athletic Club, and the like. During this period the music department schedules the following:

Band Club Piano Club Operatic Club
Violin Club Orchestra Club Music Lovers' Club (Appreciation)

The especially interested child may thus elect an hour of music work each week during school time. In addition to these, we have the following special activities, conducted outside of school time:

School band (Twice a week).
Beginning orchestra (Once a week).
Advanced orchestra (Once a week).
Girls' Glee Club (Once a week).
Piano Classes (Twice a week).

We shall soon have to give a larger place to vocational music in the Junior High School. A beginning has been made in Rochester and undoubtedly its value will shortly be clearly shown and the course adopted in progressive systems everywhere. There are in the Junior High Schools today students who will become professional musicians. It is decidedly unjust to force them to take shop work of various kinds instead of permitting them to give the time to the study of the art which will become their work in life.

School bands and orchestras have so thoroughly justified their existence that there can be no question as to their desirability. Those who participate in the work of these organizations receive the finest known training in team work and the co-ordinated use of brain, eye, ear, fingers, and the finer faculties, and the Junior High School is the place to begin organized work in these departments.

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REVIEWS AND NEW MUSIC

BOOKS

(A. S. Barnes & Co., New York)

Natural Rhymes and Dances

This is a neat book of 106 pages by Gertrude K. Colby, Teachers' College, Columbia University. It consists of a series of musical pieces, most of them very familiar, with directions for their interpretation in the dance. An introduction explains the meaning of the various terms.

To the musician, what is done to the classics is a most amazing thing. There is a Chopin "Circle" (!) being one of the waltzes; a Schubert Circle; Blowing Bubbles, from one of Grieg's album leaves, with such indications as Toss and the Bubble Bursts; the Dead Bird is one of Chopin's preludes; part of Schumann's Carnival becomes A Frieze. Under the general heading of Natural Dances, Grieg's little Vöglein, from the Lyric Pieces becomes The Faun; the Dance de la Fee Dragee, from Tchaikowsky's Nutcracker suite, becomes a Grotesque (this delicate celesta fantasie "grotesque"!) More curious still is the interpretation of the Allegro from Grieg's E minor sonata as The Chariot of Apollo, with such indications as "whip lash" at certain points of the music. As a Pyrrhic Dance, Chopin's Military Polonaise makes its bow to the public, with a new introduction, written by whom? Certainly not by Chopin!

(Carl Fischer, New York)

Four Violin Pieces

These four violin pieces by Clarence Cameron White are entitled Twilight, Caprice, Serenade and Valse Coquette. They are all very easy, little pieces suitable for students of the violin who have acquired facility in playing in the lower positions and occasional double-stops. Mr. White does not deal in modernism, and evidently has faith in the good old standby of melody along ordinary lines—and that is a pretty good thing on which to pin one's faith. The music is very carefully edited, with complete indication for the violinist as to bowing and fingering, as well as every detail of positions, harmonics, accents and phrasing. Excellent study pieces which will appeal both to teacher and pupil.

(The Macmillan Company, New York)

The Psychology of Singing

This work, by David Clark Taylor, is said to be "a rational method of voice culture based on a scientific analysis of all systems, ancient and modern." Of it The Independent says: "Mr. Taylor's contention here is that the one scientifically sound method for teachers of singing to follow is the method of instruction by imitation." The first part deals with modern methods and is followed by a critical analysis of modern methods, which ought to be of interest, containing, as it does, a chapter devoted to the Fallacy of the Doctrine of Breath-Control, and others just as iconoclastic. The balance of the work deals with the old methods, and in the bibliography a list is given of more than fifty works which have been consulted in the making of the book.

We cannot, of course, pretend to say whether the author's deductions are correct or not. With the almost endless variety of opinions on this matter, it would be over-confident on our part to believe that we know what is best or what is true. But the book is of interest because it is an honest attempt to get at the truth, not guesswork of snap judgment, but by careful comparison of all methods. And yet it seems that the author, in pinning his faith on ancient methods, fails to take into consideration the development of popular demand. Even Calvé acknowledges that the science of voice culture has gone beyond the bel canto, and such singers as Chaliapin prove very conclusively that a faulty method is no bar to greatness, so that one is inclined to wonder if what the teachers call faulty, really is so, and whether it matters much, provided other things are present that are certainly not faulty.

Mr. Taylor thinks little of modern methods. But modern teachers are doing a great work, even though their methods be faulty, in bringing singing out of the slough of mere vocalization and teaching their pupils to think, not in units of vocal culture alone, but also from the point of view of the modern composer, and of the poet, no less important, who has something to say, not wholly possible to a mere "instrumental" (flute-like) voice. There are two sides to the question, and modern teachers have done well to realize it.

(Edition Hmn, Geneva)

Songs of an American Peddler

Here are five interesting and well made songs for voices of moderate range by Templeton Strong. They are set to poems by the composer and bear the following titles: The Bull at the Picnic, The Violet, The Brook, The Crow, The Churchyard. They are written in somewhat modern style, though in no way immoderate. The melodic line is effective and so made as to bring out the proper dramatic force of the words and to admit of proper enunciation. Evidently the text is intended to be heard, and the accompaniment offers a running commentary upon it.

On the inside cover of the copy sent us, Mr. Strong has made some seemingly contradictory remarks under the date of November 1922. In one place he writes: "As I am nearly seventy years old I don't count, my career being ended, but I have great hope for my younger colleagues." (In view of the excellence of these songs, Mr. Strong is far too modest.) And in another place on the same page he writes under the title: "Setting forth the deadly and lethal character of American compositions—an opinion entertained by many Americans and most foreigners residing in America."

These remarks might be considered to be confidential were it not for the contents of these songs. The Crow, for instance, contains the following lines:

You are like a son of America, Crow,
With thought but croaks for me,
But no man's croaks nor jokes may alter
What may be.

Outcasts are we here on earth:
Tibet we know, but little mirth;
Yet ne'er despair and ne'er despire,
Perhaps we'll sing in Paradise.

That, evidently, refers to the neglect of the American

composer. But if the American composer is as bad as Mr. Strong (himself an American) seem to think, what right has he to complain of the neglect?

Then turn to the next song, The Churchyard. It is an expression of exactly the same pessimism:

Nor the living, nor the dead
Have an ear for aught of me;
Now it is my daily bread
To learn how poor my art must be.

There again the passing bell,
There again the doleful knell,
I wonder if it tolls for me,
This dark, enshrouding lullaby.

And in a footnote at the end he says: "It tolled for him. His bad art killed him. The world still revolves."

This reminds one of Mr. Ives, of Connecticut, who wrote and published at his own expense, for free distribution, a sonata and a lot of separate pieces—and then laughed at himself for doing it. Only we have a sort of idea that Mr. Strong is not laughing. Neglect is not an easy thing to laugh at.

On the cover it is stated that orchestra score and parts are to be had on application to the editor. The work is dedicated "To F. D. Bailey and the Rare Americans who encourage the efforts of American composers."

It would be interesting to hear further remarks by Mr. Strong on this subject. F. P.

(Frederick A. Stokes Company, New York)

Story-Lives of Master Musicians

Just recently, Harriette Brower, a well known musician and teacher, gave to the public a volume that will have great interest for all young students. It is Story-lives of Master Musicians. The life history of twenty-two of the most famous figures in musical history has been told in a definite and concise way, so as to attract and hold the attention of any one who seeks knowledge regarding these masters of all time. In the author's preface she states that her main object in writing this volume was for young people, yet there is sufficient data to brush up the memory of the better informed. She has gathered her information from many sources and has so combined this vast wealth of facts as to add another valuable book of biographies to our musical literature.

These sketches begin with the life of Palestrina, and include Bach, Handel, Gluck, Haydn, Mozart, down to our moderns, MacDowell and Debussy. The volume is published attractively and contains excellent photographs of the composers. This book will make an ideal Christmas gift.

(G. Schirmer, Inc., New York)

Music Study for Children

The various chapters found in this instructive little volume first appeared serially and the demand was so great for more that the author finally determined to issue them in book form. Anice Terhune calls her work a treatise for the guidance of parents and teachers. She has endeavored to start the young student on the right road, as she calls it,

and, by following the basic principles set forth here, there would seem to be small chance of the pupil going astray.

The first seven chapters are given over to the child's voice, beginning with the choice of a piano and ear training. How to "place" the tone is carefully explained. Chapter three is called Developing the Child's Voice, with daily exercises for both body and voice. Simple scale exercises are taught and much care has been given to Choice of Good Music, or teaching the beginner to appreciate the best in musical literature.

Then comes the very first lessons on the piano. How to get the hands ready to play. Exercises for fingers and wrists and preparatory first lessons are given. Five chapters are devoted to the fundamental principles of the scales followed by the arpeggio and octaves and the use of the pedals. Sight reading and memorizing music are explained, also the fugue.

This seems to contain many valuable suggestions for the teacher, and if the examples and exercises are carefully followed, there is no doubt but that the pupil will greatly develop skill and actual knowledge. There are dozens of illustrations to make easy the points raised. The author has compiled her information in easy and comprehensible English, and it should cause no difficulties whatsoever. This is an interesting book and there is a need for just such a work. The dedication is to Paderewski.

(G. Schirmer, Inc., New York)

The Art of Writing Opera Librettos

So far as is known, this book on The Art of Writing Opera Librettos, by Edgar Istel, is the only practical analytical criticism of the subject. At the suggestion of O. G. Sonneck, the author has rewritten this work, which was published before the war, and specially adapted it to meet the conditions in America. He states that all theoretical discussions have been reduced to nil and the practical parts greatly enlarged. The work has been translated from the German by Dr. Th. Baker.

If all who feel the great urge to find an outlet for their musical expressions in writing operas would only read this book, and take sound counsel with this author, who at least gives sane and sensible advice backed up with the best of examples in the field, how many pitiful failures would never see the light of publication or the exposition of glaring examples of a waste of time, talent and money! The author is a man of vast experience, and is looked upon

(Continued on page 52)

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as one who is fully qualified in every way to set forth the fundamental mistakes that cause most of the librettos, past and present, to be the stumbling block for many an opera. It is to be hoped that many will read this and at least profit a little from the facts set forth.

Mr. Istel states that "To the modern music-dramatist various possibilities are open with regard to the attitude he may assume toward the libretto problem." He then devotes Chapter I to showing the procedure of Gluck, Mozart, Lortzing, Wagner and Strauss-Debussy. Chapter II is The Subject of an Opera. "How am I to find a good theme for an opera?" Chapter III is called Laws of Construction, which constitutes the major portion of the work. The fourth and last chapter is A Practical Example, Eugene Scribe's Libretto-Technic, Illustrated by the Book of the Comedy-Opera, Le Part Du Diable.

Limited space naturally curtails a detailed account of the different steps the author has developed, so it can only be touched upon in a small way, too little in proportion to the importance of such a work. Suffice, it to say, however, that the necessity for such study is greater than the demand. The results are too obvious and the yearly toll is growing greater. To the layman it makes excellent reading and at least will create a keener appreciation for the few really good opera librettos we have. M. J.

NEW MUSIC

G. Schirmer, Inc., New York

THREE DANCES in easy grade for piano, by N. Louise Wright. (I) Grandmother's Minuet, (II) Dance of the Brownies, and (III) Plantation Dance—three attractive teaching selections published with large notes and carefully fingered. Good set.

THREE DUETS for the young pianists, by Louis Adolphe Coerne. A Fairy Tale, The Music Lesson and Under the Apple-Blossoms. These form the descriptive titles to well worked out second grade teaching material.

CHRISTMAS DAY IN THE COUNTRY, scenes for the piano, second grade, by Mary Helen Brown. Each little piece consists of only a few bars with a poem to illustrate. The right kind of a teacher could make these very interesting for the children. Wake Up, Skating, The Sleigh Ride, The Snowman, Snowballing, and Bedtime make up the set. All are published together.

Clayton F. Summy Company, Chicago

PIANO PIECES WITH WORDS, by Mathilde Bilbro. Little Tommy Towser, Song of the Locusts, The Frog in the Well, and A Question to Santa Claus are the titles of these four children songs. The accompaniments are easy enough for second and third grade pupils to play, or they will make fine numbers for the kindergarten and early grades. There is humor to the words and sufficient variety to use together.

THE NIGHT HAS A THOUSAND EYES. A four-part song for the male voice by Joseph W. Clokey. Very effective number, a capella, of only a few bars. Nicely harmonized for glee club study.

THE BEE, a part song for the male voice by the same composer, Joseph W. Clokey. Also a capella. Another short serviceable selection.

Carl Fischer, New York

THE BICKFORD MANDOLIN METHOD, in four books, published separately, by Zarh Myron Bickford. The special features of this edition are the direct, concise reading matter that goes with every lesson and the unusually good and numerous pictures which illustrate each step. Every point and subject which is required by the mandolinist is carefully taught as the student advances and needs it. The composer has made a complete mastery of the subject and has consulted and studied with most of the great authorities. These four books have a quantity of selections of every kind which form a complete library in themselves. All principles are the result of diligent application on the part of Prof. Bickford and years of experience. Any one wishing to study at home should find this method of great help, and used under the direction of a competent teacher will certainly solve half of the problem.

ONLY A PIN, a humorous part-song for men's voices, by Ralph Kinder. To be sung a capella. Just the thing for college choruses. Encore number.

REST THREE NOW, for three-part chorus of women's voices, by Howard Barlow. A selection for memorial services.

Chappell-Harms, Inc., New York

SUNSHINE. A song in two keys, F and A flat by Frederic H. Cowen. Exuberance of life and joy in all things is the motif of this number both in verse and setting. In other words, the poet (M. Y. W. from A Wreath of Remembrance) is mighty glad to be alive and sings of love towards all things. Best suited to the high voice. Encore number.

A SONG AT DAYBREAK, for the high voice by Leonard Mazza. Words are by Adrian Ross. Another selection of laughter and love. Good material for the studio. Appears best for the tenor voice.

SUN'S UP. Music by Richard Knight to words by Charles G. D. Roberts. A spring song. Would make a good reading to music. Studio work.

Enoch & Sons, New York and London

I HEARD YOU GO BY. A ballad by Daniel Wood to words by Kathleen Stuart. A love song in three keys C, E flat and F. One of the biggest balled "hits" from this publishing house last season was I Passed By Your Window, the lover singing to his lady fair, so in this selection we get the lady's thoughts, "So blest was my slumber, I knew you were nigh and then in the starlight I heard you go by." This has a good melody and will have success with the concert artist and in the studio.

Sam Fox Publishing Company, Cleveland and New York

BELLS OF THE SEA. A song by Alfred Solman to words by Arthur J. Lamb. This happens to have developed into one of the biggest basso songs of the season. Already it is in the repertoire of most of our well known singers, and in many of the largest motion picture theaters it has been sung as the feature vocal selection with most

elaborate settings to add to its effectiveness. Published in three keys for basso and baritone.

OUT OF THE DUSK TO YOU. A ballad by Dorothy Lee to words by Arthur J. Lamb. Another Fox song that has a most unusual demand from all classes of singers. Published with violin obligato.

I LOVE A LITTLE COTTAGE. Ballad by Geoffrey O'Hara to words by Roscoe Gilmore Stott. This number completes the three from this house which are enjoying such a vogue just now. It is rare that three songs of the same type should have such a race for favor with the public. However, O'Hara's song has the most musical value. It also is having much success in the motion picture theaters. Published with both violin and cello obligato.

Oliver Ditson Company, Boston

TEN TINY SONGS OF FANTASY. A cycle by Florence Turner-Maley. A most attractive volume. Each little tone poem is more colorful than the other. They ripple along singing their descriptive melody of flowers, spring, and all things beautiful to be found in the park. Yet the beauty of winter is not forgotten in Fairy Valentines and New Frocks. The fantastic verses are by Mattie Lee Hausgen and the music is just as dainty. Encore numbers or for recitals. Also for those artists who specialize in simple and bright numbers for children's concerts.

HAILE, GLADDENING LIGHT (The Candle Light Hymn), for mixed voices, by George B. Nevin. The text is biblical. After a full chorus of exultation there follows an effective solo for either tenor or soprano. Again the ringing chorus, to a fitting climax, with a finale which is broad yet dignified. The solo may be omitted when this number is sung as a processional. Well written for the voices and simple harmonies that are always effective. Good for general evening services, and can be worked in nicely on the Christmas programs.

Arthur P. Schmidt Company, Boston

SONG OF NIGHT, for men's voices, by Edward Balantine. Not over difficult for the voices, with an accompaniment which has many brilliant passages that make this a good chorus. Dedicated to the Harvard Glee Club.

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SLEEP, BEAUTY BRIGHT (A Cradle Song), for women's voices, by T. Frederick H. Candlyn.

W. Paxton & Co., Ltd., London

STEPPING STONES, or a pathway to music for the little pianist, by Robert Clayton. Another beginner's book. Nicely published, with large notes. Explanatory note simply arranged, with illustrations.

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GLEE AND CHORUS BOOK FOR MALE VOICES, by Earl Towner and Ernest Hesser. For high school and college boys. Selections of the best musical value have been carefully arranged. The authors state that at least twenty of the songs have never appeared in any other collection. A great many of them have been given a three-part arrangement which adds value to them for variety. At the back of the volume there is an introduction to the program notes, then the notes follow alphabetically by titles. Published in a handy and convenient volume. An excellent book for general work. M. J.

Mme. Claussen Wins Moscow

Julia Claussen, concert artist and mezzo-soprano of the Metropolitan Opera Company, who appeared recently at the University of Idaho, Moscow, Idaho, made an instantaneous impression upon the large audience and won an ovation after each group.

Her program included German, French, Swedish and English songs.

Mme. Claussen, before rejoining the Metropolitan after the holidays, is now on tour with the United States Opera Company, singing Brünnhilde in Die Walküre and Brangäne in Tristan and Isolde.

Gladys Axman Sings in Two States

Gladys Axman appeared in Cavalleria Rusticana, November 10, in Columbus, Ohio, for the Woman's Club (direction of William Wylie), and November 14 with the San Carlo Opera Company in the same role in Boston. She is fast becoming identified with the role, notwithstanding she has many other principal operatic roles in her repertory.

Schwarz in Unique Recital

Joseph Schwarz, who has been re-engaged by the Chicago Opera, will give a unique recital at Carnegie Hall, New York, on December 28, when he will give a complete program of songs and arias with orchestral accompaniments. The program includes songs by Handel, Caccini, Brahms, Liszt and Dvorak as well as several operatic selections.

Nyiregyhazi Likes Boston

Erwin Nyiregyhazi has been invited to stay in Boston a couple of weeks, where he gave a concert on December 4, and his many admirers and friends are introducing him to the wonders of that city. Recently he played with the Boston Symphony Orchestra, and was most enthusiastically received.

Paderewski's Brooklyn Recital December 18

Paderewski will be heard in his only recital in Brooklyn, in the Academy of Music, December 18.

GOTHAM GOSSIP

SOUTHLAND SINGERS OPEN SEASON

The Southland Singers, Emma A. Dambmann president, opened their season with a musicale and dance November 25 at the Hotel Plaza. An attractive program was presented with Max Olanoff, violinist, as principal soloist. Mr. Olanoff, an Auer pupil, possesses the Auer characteristics of a big, firm tone, and individuality in his playing. With an adequate technic entirely at his command, he interprets his numbers in a broad style, revealing thorough musicianship. He gave an excellent performance of the Mendelssohn concerto in E minor, first movement. Other numbers also well rendered were the ballet music from Rosamunde (Schubert-Kreisler) and a Spanish serenade (Chaminade-Kreisler). He was enthusiastically received by the audience. Arline Thomas, a member of the club (pupil of Mme. Dambmann) was heard in a group of solos, including The Bitterness of Love (Dunn), Ein Schwann (Grieg), and Pale Moon (Logan). Miss Thomas is the possessor of a soprano voice of beautiful quality, well placed and well produced. Its rich timbre and her excellent diction aid her to interpret songs with depth of feeling. She was also called on for an encore. A unique feature of the afternoon was the dramatic sketch, A Midnight Fantasy, commendably given by Augusta Riesenberger and Catherine M. Purcell, repeated by request from a program of last year. Baby Ruth Cloos also added a happy bit of entertainment by giving a character song and a toe-dance in a clever manner. The Southland Singers' chorus opened the program with Carry Me Back to Old Virginia, the solo part being taken by Marjorie L. Barnes, who has a voice of sweet, clear quality. The program closed with Bendemeer's Stream, sung by the chorus, which has good tonal quality and shows good training; unfortunately it was at a disadvantage in not having all members present. Henry S. Stewart is the capable Southland choral accompanist.

The two hours following the program were enjoyably spent in dancing. There was a large attendance at the musicale and dance.

BECKER'S BACH INVENTIONS ENDORSED

Gustave L. Becker, whose highly educational edition (for two pianos) of the Bach Inventions, so full of useful pedagogical material, based on a thorough knowledge of what all others have done in this line, announces that the third volume will soon be out. Well deserved commendation has been made in the columns of the MUSICAL COURIER of this Bach-Becker work, which is for two pianos, retaining the original, but with second piano part. Mr. Becker has received ten letters from well known performers and teachers endorsing this scholarly work. "I was immediately impressed with the instructive value of your work," said Herma Menth. Albert Ross Parsons said: "Mr. Becker has provided a worthy companion to Iliffe's Analysis of Bach's Forty-eight Preludes and Fugues." "Most illuminating and clarifying; educational for the student and artist teacher. I shall recommend it enthusiastically," said Thuel Burnham. Alexander Lambert wrote: "Bravo, my dear Mr. Becker! Am delighted with them. You have infused new life into it, and I shall use it in preference to the old editions." "Anyone who sheds light on Bach's works is a musical benefactor, and that is what you are. May the work have the success it deserves," writes Henry Holden Huss. That eminent instructor, composer and musical authority, Prof. Cornelius Rybner, Mus Doc., wrote: "I sincerely believe that the educational value of your edition of the Bach Two Part Inventions is of great importance to musicians and teachers, and has the additional quality of inspiring the students. It will win scores of admirers."

SPEKE-SEELEY PUPILS ARE PROMINENT

Three pupils of Henrietta Speke-Seeley were heard in interesting programs recently, namely Mabel Reeve, soprano, of Riverhead, at the D. A. R. Convention, and at the M. E. Church monthly musicale in Southold, at the latter with string trio and organ; Audrey Launder, contralto of Warburton Avenue Baptist Church, Yonkers, in songs at a concert in Croton, N. Y., and Lillian Moreland, whose success in singing at the Y. M. C. A. last year is being duplicated this season. Mrs. Seeley never fails to mention that splendid teacher and noble woman, Louisa Cappiani, whose disciple she is, teaching her method.

JULIUS MATTFELD'S OCCUPATIONS

Julius Mattfeld is organist and choirmaster of Fordham Lutheran Church, where the seventh anniversary was recently celebrated with special music, including vocal and instrumental selections with special numbers by the choir. This concert was a splendid artistic and financial success, the last number of the program being the well known Estudiantina (Lacome) which he arranged for women's voices, violin, cello, piano, tambourine, castanets, triangle and ukuleles. He is the composer of a ballet, called Virgins of the Sun. The music is in part modern, part in old style, and Allan Dale called it "awe-inspiring music that sounded like Debussy gone sour." Mr. Mattfeld issues a two-page newspaper, called Choir Notes, which has won praise from authorities. Through this he intends to keep the people of the congregation informed of things from the standpoint of the choir bench. Mr. Mattfeld is also connected with the Music Division of the Public Library.

BOARD OF EDUCATION RECITALS AND LECTURES

Various organ recitals are given by New York organists in Greater New York under the auspices of the Board of Education, Board of Lectures. Such recitals have been given every Sunday afternoon, three o'clock, at Washington Irving High School. Recent recital programs also included vocal solos by Mrs. Virgil Holmes, soprano, and Mr. Holmes, bass. That of December 3 had on it three works by the American composers, Seeböck, MacDowell, and Stoughton. Marie Josephine Wiethan, the Algard Trio, Esther Benson, Marguerite R. Potter, the Woelber Chamber Music Society, June Mullin, Sally Hamlin, Maria P. Gainsborg, and Lewis W. Armstrong, are among those engaged for these affairs.

VARIED MUSIC AT ST. MARY'S P. E. CHURCH

With Raymond Nold, conductor, and George W. Westerfield, F. A. G. O., organist, a patronal festival and fifty-fourth anniversary of the Church of St. Mary the Virgin,

was held December 8. The musical program contained works for organ and violin, organ and viola by D'Indy and Bruch, and choral works by Gounod and Massenet. Donna Easley, soprano, for some time soloist in the choir, it is announced, is engaged to Cipriano Andrade, Jr., son of the late Rear Admiral of the same name. The wedding will take place December 28.

THEATER ORGANISTS' DEMONSTRATION

The Society of Theater Organists will give the second of a series of public demonstrations of their work in the Wanamaker Auditorium December 15, at 2:30 p. m. The program will be a model motion picture and music-program, designed to illustrate the ideal association of these two arts. The music, selected only from the best composers, will be played by prominent theater organists.

DICKINSON DEDICATES SCARSDALE ORGAN

Clarence Dickinson played the dedicatory recital on the new Austin organ in the recently completed assembly room, at Scarsdale, N. Y., November 28.

Marie de Kyzer's Southern Successes

Marie de Kyzer, soprano, was soloist November 1 for the second time in Greensboro, N. C., and made a fine success, according to a local paper, which said in part:

Saturday evening, Memorial Hall at Guilford College was crowded with an enthusiastic audience to greet Marie de Kyzer, the celebrated American soprano, on her return engagement here. A large attendance was inevitable, as the interest and enthusiasm which she had created last season had traveled far, and the audience was made up of not only community people but also those from surrounding towns.

In a program of great musical interest, and most attractively arranged, Miss de Kyzer enchanted her audience from first to last. The voice which was revealed last year as a gorgeous one, this year showed evidences of its steadily unfolding charms. Though a great artist today, she is a consistent student all the time.

Mary Patterson of New York was the skillful and sympathetic accompanist for the evening, and was heartily applauded when Miss de Kyzer insisted on her appearance with her at what was the legitimate end of the program. The audience remained clamoring for more, to which she responded, as she did to insistent demands for encores during the program, repeating several numbers.

Aside from Miss de Kyzer's appearance at Guilford she was heard by the large audience assembled at the courthouse Saturday morning for the Armistice Day celebration, and though just arrived on an early morning train, sang with great beauty and feeling, to the evident delight of the audience. Again she sang to a large congregation on Sunday morning at the First Presbyterian Church. The people of the community had the opportunity to meet Miss de Kyzer socially on several occasions and to know her as the charming, gracious woman, as well as the sterling artist. It is safe to say that we want her in Greensboro often, if she can be induced to come.

Werrenrath's Two Greater New York Recitals

Reinald Werrenrath's next two recitals in Greater New York have just been announced. He will have his only Brooklyn appearance of the 1922-23 season in recital at the Academy of Music on the evening of Monday, January 8, under the auspices of the Brooklyn Institute of Arts and Sciences. The baritone's next Carnegie Hall recital in New York City will take place Sunday afternoon, April 8, when he will feature a group of songs by Deems Taylor, a new group of old English folk songs, and some new and interesting modern compositions by a young German, who, as yet, is not known to America.

Seismit-Doda Artist in Opera

Bettina Nelli, dramatic soprano, the possessor of a voice of wide range and of beautiful quality, was scheduled to sing Santuzza in Cavalleria Rusticana with the Brooklyn Opera Company at the Montauk Theater on the evening of December 10. The young singer is a pupil of the well known maestro, Seismit-Doda, who predicts a brilliant career for her. Florence Foster Jenkins, president of the Verdi Club, also studies with Seismit-Doda.

Elly Ney Appearing on Coast

Elly Ney made her first appearance on the Pacific Coast at San Francisco, on December 12. She will be soloist with the Los Angeles Philharmonic Orchestra on December 15 and 16, playing Beethoven's Emperor concerto. A second San Francisco recital is scheduled for December 17, making four appearances in six days.

Handel and Haydn Society Engages Crooks

Richard Crooks, who appeared as soloist with the Rubinstein Club of New York, at the Waldorf-Astoria, December 5, has been engaged by the Handel and Haydn Society of Boston for a performance of Gounod's Redemption at Symphony Hall on April 1. Such has been the success

OPERA IN OUR LANGUAGE FOUNDATION and DAVID BISPHAM MEMORIAL FUND

These organizations issue an appeal to all organized clubs to give at least one benefit program for the campaign during the winter season of 1922-23. Being indorsed by the National Federation of Women's Clubs, the National Federation of Music Clubs and the League of American Pen Women, this appeal should not fall on deaf ears. It is a small thing to ask and it is difficult to see how any of the associated clubs can refuse it.

Meantime, collections progress, and the present standing of the campaign is here shown:

New subscriptions reported:

Mrs. Charles S. Peterson.....	\$50
Mrs. Stanley Field.....	25
Helen Jones.....	2
Mr. and Mrs. Karl Schmidt.....	1
Mr. and Mrs. James P. Barnes.....	1
James M. Barnes.....	1
Dr. Joseph Rauch.....	1
Mrs. J. B. Speed.....	1
Charles Lettier.....	1
Mrs. Lewis W. Cole.....	1
Mrs. William J. Scholtz.....	1
Mr. and Mrs. William J. Horn.....	1
Douglas Webb.....	1
Wallace Wilson.....	1
Mrs. Newton Crawford.....	1
Fred Cowles.....	1
Mrs. William M. Kelly.....	1
Bessie Allen.....	1
Joseph W. Leigh.....	1
Mrs. Joseph W. Leigh.....	1
Mrs. Thomas M. Butler.....	1
Mrs. Harry H. Hadwall.....	1
Mrs. Samuel C. Price.....	1
Mrs. S. G. Runner.....	1
Jessie Shepherd.....	1
Mrs. H. N. Sager.....	1
Mrs. Frank B. Taylor.....	1

Subscriptions previously listed.....\$101

Amount received to date.....\$1,359

of this new tenor that he has already sung in Trenton, N. J., twice in New York as soloist with the New York Symphony Orchestra under Walter Damrosch, in Washington, D. C., Baltimore, Md., Philadelphia, Pa., Rochester, N. Y., Buffalo, N. Y., in New York, as soloist with the Rubinstein Club, and at a concert given at the Hotel Plaza. This month, besides engagements already sung, he will appear in Worcester, Mass., and again in New York as soloist with the New York Symphony Orchestra, on December 31.



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PIANOS MUSICAL INSTRUMENTS VICTROLAS

WHAT THE JURY THINKS

[The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in our local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is run for the purpose of reproducing some of the flat contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—Editor's Note.]

Paul Bernard, Violinist, November 16

Herald
 He has a fine big tone, with plenty of breadth . . . behind it.
American
 A robust tone . . . Accurate intonation.

Sun
 Mr. Bernard has a thin, sometimes wiry tone. . . He sometimes wandered from the pitch.

Der Rozenkavalier, November 17

World
 She [Jeriza] looked delightfully slender and boyish and created an amazing illusion of masculinity.

Herald
 Mme. Jeriza was a fine, up-standing Octavian, not quite as masculine as might be.

Times
 Too much cannot be said of the ardor and skill with which Mr. Bodanzky had prepared the performance and with which he conducted it; and the smoothness of the performance also owed much to the new stage director.

World
 The performance as a whole was a bit mild. . . The staging had something to do with this. Wilhelm von Wymetal, the Metropolitan's new stage director, made the occasion his debut, and with not unqualified success. Mr. Bodanzky must be held responsible for some of the performance's shortcomings. . . He seemed at times much more interested in seeing what he could do with the orchestra than in keeping things going. The first act in particular was slow and heavy.

Siloti, Pianist, November 19

Globe
 Siloti played yesterday his pieces . . . in a way which shows how utterly ludicrous is the old-fashioned Teutonic notion—that Liszt—wrote pieces which had no real musical value but were simply for show.

Tribune
 Four pieces by Liszt . . . left us with an old conviction that the music was showy salon stuff.

Jean Gerardy, Cellist, November 21

Times
 He played it with great finish and repose.

Sun
 He was careless of the passages. . . He seemed ill at ease throughout the performance.

Elizabeth Reithberg, in Aida, November 22

Globe
 Her voice is of fresh and pretty quality.

Evening Post
 Hers is a voice that sounded worn and deficient in euphony.

World
 Miss Reithberg, not in the least nervous.

Herald
 Miss Reithberg was suffering so much from nervousness that she had almost no breath control.

INTERNATIONAL SOCIETY FOR NEW MUSIC

(Continued from page 6)

international amenities in this respect shall be a little less one-sided than they have been hitherto.

Finally, the International Concerts, as given this year at Salzburg, are to be perpetuated annually. It is not stipulated that they should take place indefinitely at Salzburg. The meeting place is to be decided from year to year. But considering that the state of the exchanges makes it easier for musicians from "valuta-strong" countries to travel to Austria than for Austrians to leave their country, Salzburg seems likely to retain its practical advantages for some time, if not until normal conditions return. The technical management of these concerts is obviously best conducted on the spot, and will therefore be entrusted to the society in whose area they take place, but the latter will act under the authority of the International Committee, to which each country will meanwhile have elected a delegate. Thus the scheme of next year's concerts will be worked out by the International body as a whole, through its committee, and it will be carried into effect by the local Austrian society.

It is proposed that the headquarters in London be domiciled with the British Music Society, and the latter has been asked to lend the clerical assistance necessary during the early stages. Eventually each local society is to be requested to contribute, according to its means, to the central expenses, but in the present state of the various currencies a more definite assignment of obligations presents considerable difficulty.

Before separating, those present drew up a list of delegates who are to take the preliminary steps, in their respective countries, towards linking up the societies where they exist, or creating them where they do not. Such powers as they possess are, of course, provisional, and subject to confirmation by election. It was considered necessary to have, at once, a reliable correspondent in each country. The countries thus represented are, at present, in alphabetical order: Austria, Czechoslovakia, Denmark, Finland, France, Germany, Great Britain, Holland, Hungary, Italy, Poland, Spain, Sweden, Switzerland, United States and Yugoslavia. A musician who was proceeding this autumn to Soviet Russia promised to investigate the position there and, if feasible, establish correspondence, but meanwhile the interests of those Russian composers who are in the position of émigrés are entrusted to the societies in whose areas they have settled. Since the meetings an application to join has come from Latvia. Suggestions are being formulated regarding Belgium, Norway and Portugal.

It is proposed to invite the following prominent composers to form an Honorary Committee: Busoni, Ravel, Schönberg, Sibelius, Strauss and Stravinsky. EDWIN EVANS.

[It is probable that the International Composers' Guild will become the American representation of the International Society.—THE EDITOR.]

CURRENT PRIZES

[The Musical Courier will endeavor to keep this department up to date and to that end requests that all notices and prospectuses of musical prize contests be sent to the Musical Courier so as to be included in this department. It will be found that in each contest the name and address are given, to which intending candidates may apply directly for further information. Manuscripts are submitted at the risk of the composer.—Editor's Note.]

North Shore Festival Association—\$1,000 for an orchestral composition by an American composer. Contest ends January 1, 1923. Carl D. Kinsey, 624 South Michigan avenue, Chicago, Ill.

National Federation of Music Clubs—Prizes for American composers amounting in all to \$2,750. All contests for this year end by December 15. Mrs. Edwin B. Garrigues, 201 Bellevue-Stratford, Philadelphia, Pa.

Balaban & Katz—\$1,000 for an American symphonic composition. Contest ends December 31. Chicago Theater, Chicago, Ill.

Contest for young artists of Greater Chicago (i. e., Cook County) in piano, voice and violin, under the auspices of the Society of American Musicians, with the co-operation of the Chicago Orchestral Association and Frederick Stock. Entrance to contest closes January 1. Edwin J. Gemmer, secretary, 1427 Kimball Hall, Chicago, Ill.

Heifetz With Philharmonic

At the Philharmonic concerts, tonight, December 14, and tomorrow afternoon, December 15, Heifetz will play the Beethoven concerto and Heinrich Gebhard will perform the solo part in Loeffler's Pagan Poem, given for the first time at Philharmonic concerts. Josef Stransky will conduct, and his program will include Mendelssohn's Fingal's Cave overture and the Prelude and Love Death from Tristan and Isolde at tonight's concert. On Friday afternoon the introduction to the third act of Die Meistersinger and the Ride of the Valkyries will be substituted for the Wagner number of the preceding concert.

The Philharmonic program for the concert at the Metropolitan Opera House on Sunday afternoon, December 17, is all-Russian, and includes Rimsky-Korsakoff's Russian Easter and Scheherazade, and Tchaikowski's March Slav and Variations for Violoncello and Orchestra, with Hans Kindler as the soloist. Scipione Guidi will play the violin solo in Scheherazade.

The first membership concert of the season will be given by the Philharmonic Society at the Waldorf on Thursday evening, December 21.

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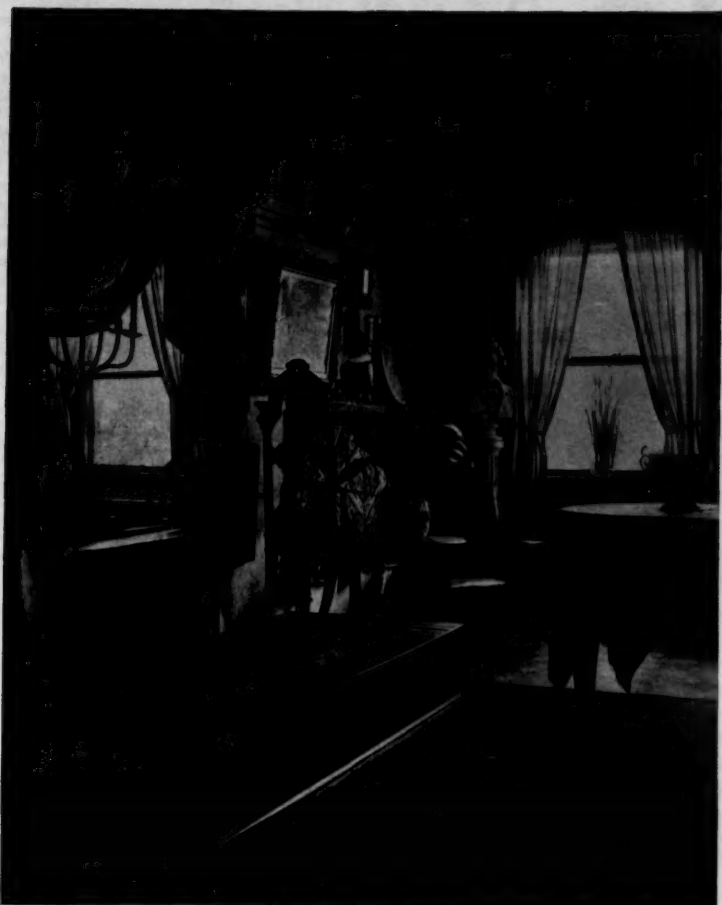
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Gallagher is leading basso on tour with the Scotti Opera Company, and was soloist on tour with the Cincinnati Orchestra, etc.

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THEODORE SCHROEDER VOCAL STUDIO AT BOSTON, MASS.

Theodore Schroeder's Singers Active

Theodore Schroeder, the well-known Boston vocal instructor and coach, is as busy as his teaching time will permit with a large class of promising singers. Etta Bradley, the charming young dramatic soprano, has already filled several important engagements in Boston, Cambridge, Newton, and at the Sunday concert of the Engineers' Club, November 19. She is also booked for several appearances with the Laurent Trio, composed of Boston Symphony players. In February, Mrs. Bradley is to give her first New York recital at Town Hall.

William Shaw, a young baritone of agreeable voice and sound musicianship from Vermont, an artist pupil of Mr. Schroeder, has recently been engaged as soloist at the South Congregationalist Church in Boston. Ralph Rice, another rising young baritone who has been studying with Mr. Schroeder for several years, is about to open a studio of his own, besides doing concert work. Americo Sardella, a young Italian-American tenor of Lynn, Mass., has filled several engagements recently, his voice and interpretation winning much favorable comment.

Frances Waterman, well established as one of the leading sopranos of Rhode Island, is filling many engagements in her own State as well as singing recently in Keene, N. H., Franklin, N. H., and New Haven, Conn.; she was one of the "special artists" at the concert of the Chopin Club of Providence. Miss Waterman will give her annual Providence recital later in the season.

Rosalind Baker has recently been engaged as vocal instructor at the Waltham School for Girls. Miss Baker comes from Fredonia, N. Y., where she will give a recital of her own later in the season.

Ruth Harris, of Red Oak, Iowa, a promising young coloratura singer, has been engaged as vocal instructor at the Mt. Ida School in Newton; Miss Harris has filled successful engagements in Cleveland, Elyria and at Oberlin, and will be heard in Boston at one of Mr. Schroeder's Evenings Of Song at the Copley-Plaza. Marjory Luce, contralto, of Marion, Mass., recently sang in New Bedford, Rochester and Wareham, receiving splendid praise for her musicianly interpretations. Another pupil, Adalyn Ellis, has recently been appointed soloist at the First Methodist Church in Everett; Mrs. Ellis will give a recital in Everett early in the new year. Wilda Faye Gunnoe, an interesting young Southern soprano and a Schroeder pupil for the past few seasons, has again returned for further study after filling engagements at Beckley, Mt. Hope, Oak Hill, and Huntington, W. Va.,

A number of compositions will have their first Boston

hearing at the Schroeder recitals this season. These musicales are pleasantly anticipated by the large following enjoyed by Mr. Schroeder and his pupils in this vicinity.

Hutcheson to Give Chopin Program

Chopin, the fourth composer in the series of five recitals of the great masters of piano literature, will be the subject of Ernest Hutcheson's masterly interpretative powers in Aeolian Hall, Saturday afternoon, December 30. The program chosen for this occasion is the result of much painstaking thought, for, faced with the rich legacy of beauty from which to choose a single program only, there was need for the most careful balancing of values. It was a difficult decision, for instance, to pass negatively on the two sonatas, especially the one in B minor, but Mr. Hutcheson explains in his preface to the program notes of the series that in the large and epic form Chopin still followed to some degree the narrow pathway of tradition. In his choice, therefore, Hutcheson has kept in view Chopin, the creator of types, such as the ballade, prelude, etude, polonaise, mazurka, the perfected nocturne, and the expanded form of the scherzo. Mr. Hutcheson will open his program with the Fantasia, op. 49. For his fifth and last recital of the series, Mr. Hutcheson will present an all-Liszt program.

Nyiregyhazi's Recent Successes

Erwin Nyiregyhazi, the Hungarian pianist, played last week in Syracuse, and the local manager wrote to R. E. Johnston, his manager: "We haven't a hall large enough for his next appearance. Syracuse went wild over him. To say the least, he is wonderful." Nyiregyhazi appeared with the Boston Symphony Orchestra in Hartford on November 27 and played at a private musicale in Boston on December 4 at the home of Mrs. J. Montgomery Sears, then leaving for Canada where he will give a series of concerts. After that, he will make a Pacific Coast tour.

Linscott Appears at Oberlin

Hubert Linscott, baritone, of the faculty of the Cleveland Institute of Music, gave a recital on November 22, at Oberlin Conservatory of Music. Mr. Linscott was accompanied at the piano by Ruth Edwards, also a Cleveland Institute faculty member. He sang groups of lieder, Moussorgsky and Old French numbers. This was in the nature of an "exchange recital," for in January two artists from Oberlin Conservatory will give a recital at the Cleveland Institute.

Conal O. C. Quirke Reopens Studio

After a tour of several weeks as accompanist to Mario Chamlee, tenor of the Metropolitan Opera, Conal O. C. Quirke, who also has an excellent reputation as a vocal teacher, has reopened his studio and is now busy with his large class—many of whom will shortly make their public appearances. Mr. Quirke has written many fine compositions, some of which were sung with great success by Mr. Chamlee while on tour.

Robert Ringling's Dates

Robert Ringling was scheduled to give a recital in Chicago on December 10. On December 20 he will appear with the San Carlo Opera Company in Cleveland, in the role of Plunkett in Martha. Other appearances during December and January will be in Tampa, Ocala, Miami, Norwalk, Bridgeport, Bristol and Newark.

Matzenauer's Hobby

Margaret Matzenauer acquired a new hobby on her recent coast to coast concert tour—amateur photography. Mme. Matzenauer's work with her folding camera was so successful that she is spending her few spare moments making "Matzenauer studio portraits" of her friends and colleagues.

Byron Hudson for Newark Festival

C. M. Wiske, musical director, has engaged Byron Hudson for two appearances at the Newark Festival. On April 25 Mr. Hudson will sing solos on the program with Claudia Muzio and April 27 he will be heard in the solo parts in Rebekah and in the trio from Faust.

Gegna Assists Mary Garden on Tour

Mary Garden, assisted by Max Gegna, cellist, and Emil J. Polak, appeared in a concert at the Armory in Akron, Ohio, on Friday evening, December 1.

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MUNICH WATCHES WITH EAGLE EYES HANS KNAPPERTSBUSCH, SUCCESSOR OF BRUNO WALTER

As a Result of His Early Achievements the Success of the New Director of the Opera Seems Assured—Plans for the Opera—Artists and Audiences Changed—D'Albert vs. Lamond—Strauss Sells Out—Young American Artists

Munich, November 1.—The king is dead—long live the king! That was about the impression one had when two days after Bruno Walter's leave-taking from the highest musical position in the Bavarian state his successor, Hans Knappertsbusch, mounted the conductor's desk. Walter was honored on his farewell night, when he gave a last, unforgettable reading of his dearly loved Fidelio, as perhaps no reproductive artist has ever been honored before in this city; his successor two days later received a rousing welcome, which might at least be interpreted as a token of hopeful trust in the capability of the new leader.

And this trust seems, as far as one can judge from the impressions of a monthly acquaintance, indeed well placed. Knappertsbusch is but thirty-four years of age, but owing to his broad education, strong personality and widely varied previous functions as a musician he seems already to have gathered a large experience in things pertaining to the direction of a big institute of art. His sympathetic, prepossessing appearance—he is a tall, slender man, the typical blond Rheinländer with clean cut, open features—suggests quick energy and an iron will commanding trustful discipline.

That he is a gifted conductor we have had enough opportunity to witness on the occasion of his masterful interpretation of the Meistersinger, Fidelio and Figaro, also in concert, where he gave a fine interpretation of Beethoven's Missa Solemnis. His style of conducting reminds one of the late Arthur Nikisch, and with respect to his often hardly perceptible movements of Richard Strauss. In fact he seems to conduct more with his eyes than with his hands and arms. The orchestra already idolizes him, and that always speaks volumes.

Knappertsbusch received his musical education in Cologne under Fritz Steinbach, from whom he inherited a special love for Brahms, of which we also had proof in a concert where he gave a splendid reading of the third symphony. After finishing his musical studies he went to the universities in Bonn and Munich, studying philosophy. At the age of twenty-one he was already musical assistant at the festival in Bayreuth; from 1908 to 1911 he was conductor in Cologne, later in Mülheim, Bochum and Elberfeld. For five years he was conductor of the May Festival in Holland. In 1918 he accepted a post as conductor in Leipzig, but a year later was nominated to the post of Generalmusikdirektor in Dessau, whence he came to Munich.

PLANS FOR THE OPERA.

For the Munich Opera the new director harbors far-reaching plans regarding the extension of the repertory. A number of novelties among them the very first performance of D'Albert's new opera, Mareiken von Nymwegen, the same composer's Die toten Augen, Korngold's Tote Stadt, and Richard Strauss's Intermezzo, as well as the ballet, Schlagobers, will be introduced. Of older works Humperdinck's Königskinder and D'Albert's one-act comic opera,

Die Abreise (which, however, had but slight success), have been revived; Auber's Fra Diavolo, Puccini's Tosca and Carpentier's Louise will be taken up again.

NEXT SUMMER'S FESTIVAL.

Next year's summer-festival will very likely be confined solely to the works of Mozart, Wagner and Richard Strauss.



HANS KNAPPERTSBUSCH,
the new director of the opera in Munich.

Besides the standard works of Wagner the program will contain two early operas of the Bayreuth master; namely, Das Liebesverbot (given for the first time since 1836!) and Rienzi. On the whole the outlook appears promising and

everyone here interested in opera is of the hopeful belief that the era of Knappertsbusch will come up to the high standard of the era of Bruno Walter.

Together with D'Albert's Abreise, which has faded considerably during twenty years of rest, a new ballet, Carnival, was given to the music by Schumann. Otto Singer, the well-known editor of the Strauss piano-scores, has clad Schumann's music in a splendid orchestration, which, since it sounds beautifully, seems sufficient excuse for an undertaking which, on the whole, is not to be recommended for imitation. The orchestral part and its rendition under the leadership of the youthful Carl Böhm were indeed the best part of the performance, since our otherwise excellent ballet master's fantasy did not take a very high flight this time. There was no particular "Stimmung" in the house, although the applause was friendly enough.

CONCERT ARTISTS CHANGED.

Our concert life has for imperative reasons acquired a strange aspect. To be sure, there are concerts enough—as many, if not more, than a year ago—but the concert-givers are not the same any more. In bygone years one could with certainty reckon to meet about the same artists in the concert halls during every season; now one only meets accredited stars and foreign artists. The reasons for this change are obvious. A year ago an orchestral concert cost about ten thousand marks, today from eighty to a hundred thousand; a solo recital, three thousand, today twenty to twenty-five thousand. Local artists, who earn their living (and what living it is!) mostly by teaching cannot afford the expense of a concert; they have to count on engagements in order to appear in public, and these engagements are scarce enough, since even large orchestral institutions can hardly afford to pay for soloists. The stars, however, are launched by impresarios who are only interested in sure drawing cards. The rest of the concert givers are mostly foreigners, who, owing to their much higher exchange rates, can easily afford to pay their deficits.

AND THEIR AUDIENCES, TOO.

The audience, too, has changed; the concert habitués, recruited in former years mostly from the so-called middle-class, have almost wholly disappeared; the star concerts are largely crowded by the now well known type of the profiteer (impolite minds sometimes believe this designation to be a corruption of the term "vampire") and by foreigners who, however, are strongly reduced in number since the close of the summer season. The concerts of artists of lesser repute are mostly attended by free-ticket holders; but even this term is a misnomer in our day, as the expenses for carfare, coat room, program and the luxury-tax levied even on these "free" tickets, amounts to a sum which makes concert visits for many a more than expensive treat. It is true things run as yet smoothly enough, but it is to be feared that the time will come when it will even be difficult to fill a hall with a decently clad crowd of "deadheads."

STRAUSS SELLS OUT.

The big events of the new season hitherto have been two orchestral concerts by Richard Strauss, who appeared on this occasion for the first time in eight years in his home city. The two programs contained Heldenleben, Till Eulenspiegel, Death and Transfiguration, the Festliches Prälu-

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dium (a rather weak piece written for the inauguration of the Konzertvereinshaus in Vienna and bearing all the earmarks of a piece d'occasion), and the Alpine symphony. Strauss conducted with his usual deftness and without apparently arousing any deeper passions; but it is an aesthetic treat to see him do his own works. Both concerts were sold out and Strauss was as enthusiastically applauded as befits a sensational event.

D'ALBERT VS. LAMOND.

A touch of the sensational also always accompanies the reappearance of certain star artists, as, for instance, Eugen D'Albert and Frederic Lamond, two pianists of the most marked contrast. D'Albert has left the supreme heights, where for years he was throned in solitary distinction as "king of the pianists"—as fame pleased to call him—and has come down to earth, where he now grovels among those who regard art and their own talent as a sort of milk-cow. He appears to play the piano with a kind of demoniacal rage, furious at himself because he has to play. That causes gigantic dynamic eruptions at times, which might be appreciated as the utterance of an unbound temperament—if it were always consistent with the object that calls it forth. If that were the case one could more easily overlook certain shortcomings, such as a multitude of dropped notes, exaggerated rhythmical accentuation and furious tempi. But as it is these outbursts are only the mantle which but scantily covers faults for which a pianist of lesser repute would certainly be hooted at. I confess that in my long experience I have not heard Bach's English Suite in D minor or Beethoven's Eroica Variations played with such utter indifference in regard to style and adherence to the actual notation. On the other hand, I also confess that few pianists can raise one to such heights of exhilaration as D'Albert in his rendition of the Marche des Davidsbündler in Schumann's Carnival. In such rare moments one feels with double regret what this pianist might be to us if—well if he practiced a bit now and then outside of the concert room.

Frederic Lamond, who received a rousing welcome after an absence of more than eight years, is a pianist of another mold. Perfect clearness of style, extraordinary depth of feeling, a wonderfully equalized technic and a touch which materializes the widest range of emotions, are his chief characteristics. Lamond is famed as the Beethoven player par excellence; but this one-sided specification does not quite do him justice. I heard him play at his last concert Reger (Variations and Fugue on a theme in B minor by Bach), Chopin, Scriabin, Glazounoff and Liszt in the same perfect style, with the same magnificent expansion as Beethoven's G minor Fantasy and the E major sonata. And I left his concert with the impression that since I heard him last Lamond has pushed to the very front of great pianists.

YOUNG AMERICAN ARTISTS.

Of foreign pianists, I heard Edward Weiss, a young American, and Lydia Tartaglia, a still younger Italian. Weiss, a pupil and disciple of Busoni, has reached an astonishing grade of technical agility, yet he seems to scorn mere virtuosity. Obviously and with success he strives to go deeper; in the blending of colors, absolutely perfect pedaling and dynamic shading he has but few rivals among the younger pianists, many of whom he overreaches by the charm of a sympathetic personality. Lydia Tartaglia's style of playing is elegant, clean cut and with a fine touch of soft tenderness. Strange to say, of all the foreign pianists, among them Americans, this Italian was the only one who had on her program an American composer. She played MacDowell's Witches' Dance and played it extremely well. It seems to me imperative that American artists consider in their European programs the works of their composing compatriots, in our interest as well as in their own, and they may be sure to find interested listeners.

Gilbert Ross, a young and very gifted American violinist, might confirm this opinion, for he had with Coleridge-Taylor's Deep River (in the adaptation of Maud Powell) more success than with his rendition of the Tchaikowsky concerto, although here, too, he proved at least a good amount of technical efficiency.

ALBERT NOELTE.

AMSTERDAM BESTOWS WARM WELCOME ON MENGELBERG

Harold Bauer Wins Favor—Two Native Artists—Musical "House Comedies" Attract

Amsterdam, November 9.—After having scored his remarkable successes in Hamburg and Berlin, Wilhelm Mengelberg and his orchestra have returned home, proud indeed of the lavish praise unanimously bestowed by the German press and of the homage and enthusiastic ovations extended by the capacity audiences in both Hamburg and Berlin. After receiving a warm ovation for having brought such glory to the colors of the Netherlands, the orchestra resumed its activities and played, full of renewed energy and passion, a symphony of Schumann and the overture, Romeo and Juliet, of Tchaikowsky. Between these two works the well known pianist, Percy Grainger played the Grieg concerto.

BAUER IN FAVOR.

An artist who has excited the enthusiasm of Amsterdammers lately is Harold Bauer, who gave three recitals here after an absence of some years. The tremendous interest which greeted his reappearance proved, however, that music-lovers had far from forgotten his extraordinary art.

HUBERMAN'S FAREWELL RECITAL.

Bronislaw Huberman gave a farewell concert before his departure for America and proved himself, as always, to be one of the few artists who plays to a crowded hall and who never fails to attain a great success.

TWO NATIVE ARTISTS.

Max Orobio de Castro, cellist, and William Andriessen, pianist, both Hollanders, aside from their annual recitals, are also noted as chamber-music players. Orobio de Castro is not only an excellent virtuoso, but is also a deep musician who understands perfectly how to adapt himself to the sensi-

G. M. CURCI

tive cultivated playing of Andriessen. We have often described in these pages the many qualities of the latter who has just given a recital here, at which he reaped his usual big success, as a result of his finely delicate and romantic playing.

MUSICAL "HOUSE COMEDIES."

During the last few weeks a small theatrical troupe has been giving very successful performances here. The announcement states that they give musical comedies (kammerspiele), and I may say that the offerings are as charming musically as they are amusingly acted. Shortly before the war the Prussian Ministry of Arts commissioned Dr. Erich Fischer, a Swiss musician, to catalogue old musical documents from the archives of the libraries in South Germany. Dr. Fischer was in the midst of his labors when the war started, and since 1914 the work has not progressed. However, in searching the archives of old churches and libraries of small towns many gems of musical beauty were discovered. Of course there were many compositions of no value. It was an enormous task to seek out from among the rubbish the melodies of merit, and therein lies the principal work of Dr. Fischer. He has not used the uninspired and often stupid texts, but has written his own words to the music, usually short playlets, "musical house comedies," as he calls them. They are charmingly humorous bits for two, three or four persons, in which the old melodies have been used, sometimes as comic songs, sometimes as love ditties.

About thirty of these clever one-acters have been written by Dr. Fischer, and he has chosen as collaborators such excellent actor-singers that the success here was a due reward. It is hardly possible to imagine a more irresistible personality than Claire Jache in her comic rôles, whereas the beautiful voice and youthful appearance of Max Meusing in his ever-amusing lover parts, were a delight. It may be of interest to American readers that this company of players expects to visit America soon, and I can recommend to any one who wishes to spend a delightful evening not to miss one of their performances.

S. K.

KOUSSEWITZKY BLAMED FOR POOR PERFORMANCE OF BEETHOVEN'S NINTH

His Interpretation Called "Strange"—Paris Afraid of Casella—Harold Bauer—A Young American Pianist—Dirk Schäfer Pleases—Janacopulos Sings in German

Paris, November 17.—When there is an abundance of concerts—good, bad and indifferent—the temptation arises to dwell upon those evoking pleasant recollections and to pass lightly over the less enjoyable events. When, however, a conductor with the standing and international reputation of Serge Koussewitzky places upon his program Beethoven's Ninth Symphony a review is called for, be the performance good or bad. And, unfortunately, the performance was not good. Felix Weingartner, one of the greatest, if not

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the greatest, interpreters of Beethoven, once made the statement that one good performance of the Ninth once in ten years is preferable to nine bad performances in one year. An adequate production of the Ninth, even with the best orchestra and a well trained chorus, demands sufficient rehearsing, and if it is true, as I was informed, that there was only one rehearsal, it goes a long way to explain the bad attacks of the chorus and the strings, the lack of proper balance in the wood instruments, as well as the uncertain quality of the quartet of soloists. If conditions prevented the holding of more than one rehearsal, M. Koussewitzky should not have given the Ninth Symphony, even with the assurance of a sold-out house.

KOUSSEWITZKY "INTERPRETS" BEETHOVEN

Another essential requirement for an enjoyable hearing of this symphony is the conductor's proper conception of tempi, and M. Koussewitzky's conception was, to say the least, strange. True, the first movement is marked "un poco maestoso," but it is, nevertheless, Allegro and not Andante, which was M. Koussewitzky's tempo. The Adagio was well done, but the following Andante dragged through lack of sufficient contrast in tempo. Besides which, M. Koussewitzky was so busy interpreting, that one's entire attention was focussed upon his dramatic gestures and there was very little of Beethoven left for the ear to appreciate. It was a great disappointment, as the previous concerts gave promise for a better rendition of the Ninth.

The Colonne orchestra includes a Beethoven symphony each week upon its program at the Chatelet, and in this way the subscribers will have the pleasure of hearing all of the nine symphonies during the winter. And the manner in which this splendid body of musicians under Gabriel Pierné's leadership, renders Beethoven, is indeed a pleasure. Their performance last Saturday of the less frequently heard fourth symphony was a masterpiece of good, sound musicianship—nothing thrilling about it except the music.

PARIS AFRAID OF CASELLA

The thrill of the afternoon, however, came when Alfredo Casella, the young Italian composer, stepped to the piano and, under M. Pierné's baton, commenced to interpret his Poème for piano and orchestra entitled: A Notte Alta. This poem was first performed in Philadelphia in 1921 and later in the season New York was given a chance to hear it. What impression it made on these audiences I do not know. Parisians, however, did not take kindly to it and there were a few moments when there was great danger that the feeble applause might be drowned entirely by the hisses of the more demonstrative subscribers. When one reads that Rossini gave a description of how Wagner's compositions sounded to him by sitting down hard upon the keyboard of his piano, the critic is reluctant to hand down to posterity a judgment on M. Casella's music, which may make future generations shrug their shoulders at the

(Continued on page 60)

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OPINIONS OF THE PRESS

Lectures at Seymour School

A series of interesting lectures is being given on Tuesday evenings throughout the winter at the Seymour School of Musical Re-education. On December 5 Florin Jones talked on Creative Imagination—How to Increase Mastery in Your Own Life. It was a serious discussion, showing careful preparation and study concerning the subject of creative power. As Napoleon said, "Men of imagination rule the world." For every creator there are a million followers, and psychologists have studied and puzzled for years over the question of creative imagination. Most schools give formal thought but not creative power. Mr. Jones believes that creative power depends largely upon health, nervous energy and a subtle and deep understanding of obedience to natural law. In many cases the world has had the product of a fine mind associated with a weak physical body, but in such instances there was a wonderful inheritance of great nervous energy and endurance. It is known that in those civilizations where there has been the greatest achievement in art there has been the most known about life, the greatest obedience to natural law.

As a rule, weak people have formal thought. Where there is lack of action and sluggishness there is lack of achievement and lack of creative talent. The people who accomplish big things are those who have been willing to pay the price and who have killed out self-indulgence of little things. They have gone beyond form, time or space, and have perfect self-control. The capacity to pay a big price comes only after serious development. Often delay of success or disappointment develops one and gives a deeper understanding and greater self-control. As one increases in feeling, understanding in proportion does he achieve.

Another thought for consideration brought forward by Mr. Jones was the structure of the head in determining mental capacity. Just as a physical type often indicates the characteristics of the person as sluggish or active, so certain shaped heads indicate mental attitudes.

Ten minutes following Mr. Jones' talk were allowed for questions from the audience.

The remainder of the evening was given over to a demonstration of natural rhythmic expression by pupils of Bird Larson. After showing some of their exercises, interpretations of several numbers were beautifully given, the most interesting of which was part of the Brahms fourth symphony. Miss Larson, besides developing grace of line, works on the mental content of the music and strives to have each interpretation give some real meaning.

"Claire Dux Sings Way to New Triumphs"

Under this headline, Edward Moore of the Chicago Tribune reviewed Claire Dux's appearance with the Chicago Symphony Orchestra under Frederick Stock. All of the reviews were brilliant enough to be quoted verbatim, but space limitations made advisable the reproduction of only a few leading sentences from each Chicago critic.

She was three times on the stage, and three times the greatest kind of personal success with her audience.—Tribune.

A wide variety of style and matter, the soloist presented with a fine smooth voice, shaded with skill, clear and pure in pitch, and with good enunciation.—Daily News.

Her name is a bond for the finest in art, and the memory of her singing last year has left a silver trail wherever music is loved. Those who had come to Orchestra Hall in order to renew their pleasure in the singing of this first of sopranos were far from disappointed.—Daily Journal.

There was the classic form in all its purity, the fine poise, the clarity of tone and the absence of personal display. The tone was of melting tenderness and there was a sincerity in the singing that caught the spirit.—Evening Post.

Miss Dux was well received. She was applauded with persistence.—Herald and Examiner.

Her success was indisputable and only a small tribute to her rare talents.—Herman Devries, American.

Miss Dux was in excellent voice. Her first aria from Le Nozze di Figaro was sung with a smooth velvety legato. The tones were well rounded and had a crystal like clearness. Her second choice was an aria from Halcyon's opera, Jaguerita, which was filled with tenderness and passion. Two songs by Korngold and one by Reger were admirably sung.—Journal of Commerce.

Joseph Schwarz Triumphs at Minneapolis

Making his first appearance of the season at Minneapolis, under the auspices of the University of Minnesota, Joseph Schwarz scored a glowing success in recital with Mischel Raucheisen at the piano. Typical excerpts from long reviews tell the story:

Not for many a day has a singer been heard here who so knew how to fascinate and hold his audience as did this highly gifted and impassioned singer. In the very first number the recitalist poured forth of his rich and dark colored voice with amazing amplitude.—Minneapolis Journal.

Really great men singers are surprisingly rare nowadays; they seem to be plenty till you try to remember who they are. Accordingly, when you hear one of the very best of them, like Joseph Schwarz, the occasion stands out vividly; you will have to go back a long distance to match such singing as was heard in the university armory last night. It is not simply that Mr. Schwarz has a gorgeous voice, which he has; what counts most is the fact that he can do almost, if not quite, everything with it. His program last night was a masterpiece of construction.—Minneapolis Daily News.

A baritone voice of suavity, richness, power and unusual emotional quality was revealed by Joseph Schwarz. His program permitted full display of his unusual powers, and an audience that filled the armory greeted him with well-merited enthusiasm. Mr. Schwarz is an artist of the first magnitude.—Minneapolis Times.

Mr. Schwarz was heard with the Chicago Opera last season, and is recognized as an operatic artist of the first rank. That the same term is equally applicable to him as an interpreter of songs will be readily granted after hearing him at the armory.—Minneapolis Tribune.

Samaroff Takes Honors at St. Louis Concert

Let the reviews speak for themselves:

The coöperation of Olga Samaroff proved to be the real event of the occasion.

The mere announcement of her coming to St. Louis especially for this affair exerted a most stimulating effect on the box-office which, as things synophonic go with us, it is well to frankly acknowledge.

Mme. Samaroff's rendition of the Robert Schumann concerto was simply and unaffectedly masterly.

The audience was not satisfied with the Military March from Beethoven's Ruins of Athens as an encore. Mme. Samaroff was not permitted to retire until she had played another extra, Moszkowski's Etincelle at a bewildering speed.

Her appearance at the instrument was all elegance and distinction and this, with her splendid pianism, made an ineffaceable impression on her listeners.—St. Louis Globe-Democrat.

In her tone is a poetic fervor, an inspired warmth to complement the Schumann romanticism, and the orchestra and solo instrument were blended exquisitely in the poignant beauties of melancholy tone-dreaming, and with fascinating effect in the syncopations of the finale.

Of Mme. Samaroff's solo dimensions, the velocity, breadth and power of her playing, the clarity of her tone and the incisive clean character of her fingering the audience had glimpses in the march from Beethoven's Ruins of Athens and Moszkowski's Sparks which she played as encores in response to a demand that would not be denied.—Harry R. Burke in St. Louis Times.

Enesco Due Here December 28

Georges Enesco, Roumanian by birth, French by training, and cosmopolitan by reason of his wide European popularity, is due to arrive in America December 28 for his first American visit. As a composer, Mr. Enesco is well known in this country. As a violinist, however, he is known only to those who have heard him abroad, where he is constantly touring throughout France, Roumania, Germany, and the Central European countries. It is therefore interesting to read in Courier Musical the following appreciation of his playing when he appeared as soloist at the Concerts Colonne.

He comes upon the stage, bows, balances himself firmly on his two feet, and begins to play. Not a gesture out of place, no ostentatious flourishing of the bow in the air, no raising and lowering of the shoulders, no shaking of the head. He plays for himself, for the work, for the music, and does not seem to realize that the public is before him. He is a fine artist, and what is better still, a great musician. His playing of the Beethoven concerto was the delight of the concert. His interpretation possessed a noble simplicity of line, a poetic and musicianly understanding that was fully admired.

The day following this appearance with the Concerts Colonne, he played the Brahms concerto for violin and cello with the same organization, in conjunction with Gerard Hekking. A week later he again appeared as soloist with the same orchestra playing the Lalo Concerto in F and receiving an enthusiastic reception. Mr. Enesco's first appearance in America will be with the Philadelphia Orchestra.

Kindler "a Towering Artist"

Hans Kindler's recent appearance in Norfolk, Va., made so deep an impression on the critic of the Norfolk Ledger-Dispatch that he reviewed the concert with the headline, "The Playing of Hans Kindler That of a Towering Artist." After commenting on the pleasure which Mr. Kindler had given in Norfolk four years ago, Douglas Gordon continued:

He was a very fine cellist indeed. That was more than four years ago. During these years he must have worked indomitably; he certainly has grown amazingly. For last night his playing was that of a towering artist. His technic has widened and become more brilliant; his tone has become richer, and yet softer, and his expressional capacity has been extended by his experience and by his sure mastery of the instrument. In brief, all the facility of the flawless player has become a means to an end, rather than an end in itself. He has risen above the demands of the written score and is able to give himself freely to interpretation, vitalization, of the music.

Gadski Scores in Seattle and Portland

Johanna Gadski's concert tour in the Northwest, under the direction of S. Hurok, was a succession of triumphs, according to wires received from local managers and from press reports. Mr. Hurok is in receipt of a telegram from Katherine Rice, who managed Mme. Gadski's appearance in Seattle and Portland, which reads as follows:

Mme. Gadski duplicated her Seattle success last night singing here to an audience of 3,500. She was accorded a tremendous ovation and forced to respond to eight encores. Mme. Gadski's voice and art are greater than ever. Letter follows in regard to next season's bookings for this superb artist.

(Continued on page 66)

Philharmonic at City College

The second of the series of educational concerts given by the New York Philharmonic Society was a most attractive Brahms-Wagner program at New York City College, November 29. Conductor Stransky and his men seemed in particularly good form. The Brahms D major symphony was given a superb reading, the performance holding the intense interest of the large audience throughout the four movements. The coloring, the freedom and skill of orchestration, the contrasts and beautiful musical ideas were effectively displayed. The second half of the program consisted of Wagner selections and proved immensely popular. The Good Friday Spell, from Parsifal; the entrance of the Gods into Valhalla, from Das Rheingold; the prelude and Love-Death, from Tristan and Isolde, and the Ride of the Valkyries from Die Walküre, were interpreted in true Wagnerian style, with spirit and splendid orchestral effects. A large audience applauded enthusiastically.

Arthur Rubinstein at Next Biltmore Musicale

Arthur Rubinstein, the Polish pianist, will be heard at the Biltmore Friday Morning Musicale, December 15.

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Letters from MUSICAL COURIER READERS

Stage Experience Necessary

November 24, 1922.

TO THE MUSICAL COURIER:

An interview with one of our New York managers published by you recently has interested me from the point of view of the young artist, as I am one myself. Although it is probable that my ideas on the subject may interest only those readers who are young artists, I feel sure that there are many such.

This manager, who, by the way, is one of my friends and for whom I have only the most kindly feelings, discusses her business reasons for managing artists only on a percentage basis, and she says that experience should be procured by the young artist from the studios. On this point I do not agree with her and believe it to be absolutely impossible.

Real constructive stage experience is not to be found in the studio or in the salon because the audiences attending such performances are all in a most lenient and encouraging frame of mind. This is felt by the student who in turn feels that she would like of course to perform creditably, but still if she has stage fright and sings badly that after all it really isn't of momentous importance. But put that girl before a perfectly cold and disinterested audience each of whom has parted with so much cold cash for which he expects to get its worth in entertainment, and that young artist has quite a different feeling. She feels that her future depends on sending these people home feeling that they want to hear her again. To use a slang phrase, she feels that she must "deliver the goods."

I have been singing for a number of years but last season I started as a professional concert singer, meaning I was engaged and paid for my work. As I have been asked innumerable times by other young artists how I started to get these engagements, let me answer that question.

We will take for granted that your product is salable, by which I mean you sing or play well enough to be worth dollars and cents to those who want entertainment. Having had no experience you do not wish to burst into a New York debut. You decide that small engagements in small towns are what you want and you go to managers and ask for them. The manager will ask you where you've sung and if you have anything to show for yourself, press notices and the like; and when you meekly say that you have nothing, he will, if he is honest, point out to you that unless you are ready for a New York debut from which he will have notices to work, he cannot give the time to get you small engagements from which percentage is so small that he cannot make a living. Well then, we have here a game of ring-around-a-rosy. You want experience and notices which you cannot get without an engagement, but the manager cannot secure an engagement for you unless you have press notices and experience.

Now I hope you will decide as I did, that what you want you will have to get for yourself with no help from anyone.

There are various ways of doing this, all of which I've tried. In the first place look at your art as a business. It is not romantic but it brings results.

First you may circularize. I was told this would be very disappointing, but I had a thousand circulars printed at very small cost and sent them to all my acquaintances and to all the clubs I knew of, also schools and colleges. I received my first paid engagement as a result of these, which of course was very encouraging. A number of others were forthcoming also. But circularizing must be done regularly and with system, or it is a failure. Keep a card index and work it out along commonsense lines.

You can advertise, too, if you have the money.

Go on independent concert tours. Book them yourself. Write to the small towns, engage the halls, sell the tickets and advertise in their papers. It costs very little indeed and you will probably make some money as well as securing these coveted notices. You will soon find out if your public likes you, for if they do they will re-engage you.

Sing for every person whose judgment you really respect and then take their advice. Put the name of every musical organization you run across down in your card index and write them personal notes. You'll have to keep mentally "on your toes" every minute until you've formed a following for yourself, but I have done it and I am no more courageous or intelligent than the average person and I have a very satisfactory season booked this year through my own efforts.

Then when you feel you can afford the luxury of a manager you will have something to take to him that he can work with.

Very sincerely,

(Signed) FRANCES NEWSOM.

Lusk a Radio Favorite

On November 1, Milan Lusk, popular Bohemian violinist, played for the Chicago Daily News Broadcasting Station, WMAQ. Particularly his group of short Kreisler numbers made a strong appeal to the listening public. His success was instantaneous. The Chicago Westinghouse station KYW engaged him for November 4. Lusk had barely finished his last group when encores were demanded from his "invisible" audience. There were no less than six telephone calls, asking that the Souvenir be repeated, and besides, many requests for the Humoresque, Song of India, and many other well known violin compositions.

Klibansky Pupils' New Engagements

Betsy Lane Shepherd, artist from the Klibansky studio, sang on November 20, for the Orpheus Club, St. Paul, Minn.; December 13 in Seattle, Wash., with the Apollo Club; today and tomorrow, December 14 and 15 in Vancouver, B. C., and December 20 in Tacoma, Wash.

Grace McFerran has been re-engaged as soloist at the Manhattan Congregational Church, New York, and will give a concert January 15, in Highton, N. J. Dorothy Claassen, alto soloist of the New York Ladies' Quartet, has been singing in Scranton and Philadelphia, Pa. At the last studio recital, November 3, Grace Marcella Liddane sang.

Hope Loder sang at a musicale given at the Studio Club on November 28.

Mr. Klibansky gave a recital with his pupils at Battle Hill Club, White Plains, N. Y., and on December 13 he gave another pupils' recital at the Y. M. C. A., West Eighty-sixth street, New York.

Sylvia Lent Creates Excellent Impression in Berlin Concerts

Sylvia Lent, daughter of Prof. Ernest Lent, cellist, of Washington, D. C., is appearing with considerable success in concerts in Berlin. Her appearances there took place on September 18 and 30 and on October 16. Upon these occasions the youthful violinist met with much favor at the hands of the public and daily press. For instance, Die Welt said: "Sylvia Lent plays with the sovereign perfection of the seasoned virtuoso." The Germania spoke of the "very



Photo by Marcelle

SYLVIA LENT,

young violinist who is appearing in Berlin with much success.

fine technic and the vital musical ability" of Miss Lent, while the Kreutz-Zeitung commented upon her "extraordinary talent." Most enthusiastic also was the critic of Der Reichsbote: "The violinist, Sylvia Lent, has a splendid talent. It was a special pleasure to hear the response of her beautiful instrument to her fluent fingers and masterful bowing. The young artist deserves a great career."

In fact, all the other daily papers wrote glowing phrases about the young artist, who, incidentally, is a pupil of Leopold Auer and will be heard in New York next fall.

Miss Lent was booked by Wolff & Sachs to appear in the following places: November 22, Dresden; 28, Munich; December 2, Leipzig; February 1, Hamburg, and March 23 with orchestra in Berlin.

Eddy Brown a Great Success in Europe

Eddy Brown, the violinist, is having an unusually successful European tour. He has given about twenty-five concerts in Germany, three of which were in Berlin. On the occasion of his appearance in Coblenz with the Coblenz Symphony Orchestra the Amroc News had the following to say in reviewing the young violinist's part in the program: "Critics and music lovers present maintain that Bruck's violin concerto in G major, op. 26, was never before so excellently interpreted, and with such technic and grandeur as it was by Eddy Brown. His fingering was perfect and the tones in general a revelation. What particularly impressed the audience was the feeling that he was playing for the sake of music alone with no thought of the large audience. It was quite apparent that the orchestra, conducted by Prof. Arthur Wolff, played as if inspired, and the entire well known concerto was given without a trace of trouble. . . . The applause which broke loose after the famous artist drew his bow across the strings in La Ronde des Lutins was the most spontaneous, general and enthusiastic ever witnessed by the writer."

The early part of this month Mr. Brown was scheduled to leave Germany for Paris, where he will stay for about two weeks, following which there will be a tour of Italy. His future plans include many concert appearances in England and Scandinavia.

Christian in Movieland

Jessie Christian, the American soprano, has just returned from a successful concert tour of California, and she nearly broke into the movies while doing it. After her Hollywood concert, some of the "high moguls" of moviedom entertained her at supper, and after that—for they don't sleep in Hollywood—they invaded a picture in the making where actors, etc., were on what might be called a "night shift."

Everyone knows that Miss Christian is an attractive looking person who would grace any view, and the producer, catching this idea, asked for a chance to put her in the picture being created. Miss Christian preferred to stay in the realm where "words count," so for the present at least, movie fans will not see this concert favorite on the silver screen. Some day, perhaps, who knows?

Van Gordon in Concerts After Opera Season

Cyrena Van Gordon will, until the end of March, sing with the Chicago Opera Company. From then until the end of May she will appear in concerts exclusively.

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PARIS

(Continued from page 57)

simple naïveté of a reviewer, unable to appreciate such melodious dissonances. M. Casella quickly redeemed himself in the public's favor by his brilliant playing of Albeniz's *Rapsodie Espagnole*, for which he had provided a characteristic instrumentation.

At the end of the program M. Pierné had placed César Franck's vigorous and splendidly orchestrated symphonic poem, *Le Chasseur Maudit*. There is something pathetic in the description M. Koehlin gives in his program notes of how M. Pierné, with his teacher, César Franck, went from place to place in search of a publisher for this work, performing it four-handed at the piano, and were rebuffed everywhere, as nobody would attempt to publish such an unintelligible composition. So why, after all, jump on Casella?

MARTYRDOM VS. FOOTBALL

Speaking of unintelligible compositions, Andre Caplet gave a performance, with the Padeloup orchestra and a chorus of two hundred, of Debussy's *The Martyrdom of Saint Sebastian* in concert form. The work had been prepared by M. Caplet with minute care and devotion, the singing of the chorus was excellent in tonal quality and phrasing, the orchestra played superbly and the soloists, especially Mlle. Rose Feart as *Vox Coelestis*, were good. And yet Harold McCormick expressed the feelings of more than one listener when he stated he would have preferred to sit through the Princeton-Harvard football game, being fought that same afternoon.

M. Caplet was warmly applauded as composer of a charming ballade, *L'adieu en barque*, exquisitely sung by Mme. Croiza, who also pleased the audience by her beautiful rendition of two songs by Debussy, *Le Jet d'Eau* and *Le Faune*, orchestrated by Roland Manuel and performed for the first time at this occasion with orchestra.

HAROLD BAUER

Soloists on the concert platform have been numerous and of varying quality and interest. Among the more prominent, Harold Bauer gave two concerts with the Colonne orchestra, playing Schumann's concerto and d'Indy's *Symphonie sur un Chant Montagnard*. Once one has become accustomed to Mr. Bauer's little affectations (whether they are conscious or unconscious I am unable to tell), it is a pleasure to settle down to listen to this fine-feeling musician play the piano.

YOUNG AMERICAN PIANIST

Dorothy Griffiths gave an admirable piano recital at the Salle Erard with a program including Schumann, Brahms, Liszt, Scriabin and Chopin. It was her splendid rendition of the difficult C sharp minor Chopin Scherzo which evoked the enthusiastic applause of a large audience.

DIRK SCHÄFER PLEASES

It was a pleasure to make the acquaintance of Dirk Schäfer, a pianist well known in Holland, who gave two interesting recitals at the Salle Gaveau. At the head of his second program he had placed Beethoven's Waldstein sonata, which he happily gave in the original form, including the so-called *Andante Favori*. The dignified, masterly manner in which M. Schäfer played Beethoven, without striving to place the personality of the interpreter above that of the composer, permitted the hearer to become oblivious of the length of the sonata in the enjoyment of the composition. In the Chopin Fantaisie, op. 49, and the B minor Scherzo, the artist had ample opportunity to display his sparkling technique.

- JANACOPULOS SINGS IN GERMAN

Mme. Vera Janacopulos, the Brazilian artist, delighted a large audience at the Salle des Agriculteurs with some very good singing. The feature of her program was a group of songs by Schumann and Schubert, sung in German, which created such an enthusiasm with the public, that each song could have been repeated, had the singer chosen to do so. Mme. Janacopulos has been studying in Salzburg with Mme. Lilli Lehman and while Schubert's *Erk König* and Schumann's *Ich Grolle Nicht* demand more from a voice than Mme. Janacopulos was able to give, her delivery of *Der Nussbaum*, *Der Tod und das Mädchen* and *Das Lied im Grünen* displayed her rich voice to full advantage.

LOOMIS TAYLOR.

D'Alvarez Touring Northwestern States and Canada

Marguerite D'Alvarez, who has just completed a Californian tour following her return from a successful Australian season, is now filling concert engagements in the northern Pacific states and Canada. Before returning East,

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Facts About Maud La Charme

Maud La Charme, coloratura soprano, began her musical training at the age of eight, taking her first lessons in London and two years later studying in Brussels with well known professors. After a lapse of about five years she came to America and took up her studies here, this time including singing in her schedule. For four years and a half she had her voice trained under the direction of Virginia Novelli and later under Gennaro Curci, who became very much interested in her. Mme. La Charme goes abroad every summer to study and at the same time get acquainted with the different methods of singing in Europe, thus enabling her to interpret Italian and English as well as French composers. For the past three years she has been studying with Daniel Bonade in Philadelphia.

Last summer Mme. La Charme sang in concert in Brussels and was exceedingly well received. Her repertory is a



Kubey-Rembrandt Studios

MAUD LA CHARME,
coloratura soprano.

large one, including as it does numerous operatic arias, especially Italian and French, and a long list of songs for concert work.

Ivor Novello Coming

Ivor Novello, actor and composer, son of Mme. Clara Novello Davies, is due in America the end of this week. Mr. Novello has a contract with David W. Griffith to make several films, the first of which will be with Mae Marsh, in *White Roses*.

Nyiregyhazi Scores at Soiree

A week ago Monday evening, a private soiree was given by Mrs. J. Montgomery Sears and Mrs. F. G. Hall of Boston, Mass., at the home of the former. A most enthusiastic reception was given Erwin Nyiregyhazi, who was the soloist of the evening.

Kindler's Fifth New York Appearance

Hans Kindler makes his fifth appearance of the season as orchestral soloist when he plays with the Philharmonic Orchestra, under Josef Stransky, at the Metropolitan Opera House, New York, on Sunday afternoon, December 17.

Cottlow Recital January 19

Augusta Cottlow's annual New York recital will be given at Aeolian Hall on the evening of January 19. The pianist has been actively engaged with concerts in various parts of the country. Immediately after her recital here she will leave for a southern tour.

Dippel's Opera Company Abandons Tour

Andreas Dippel's United States Grand Opera Company abandoned its tour in Pittsburgh December 11 owing to lack of support.

Schumann Heink on Road to Recovery

Ernestine Schumann Heink, who has been ill with pneumonia, was reported out of danger December 13.

New York Concert Announcements

Thursday, December 14

Philharmonic Society of New York, evening.....Carnegie Hall
Ethyl Hayden, song recital, afternoon.....Aeolian Hall
Giuseppe Adami, violin recital, evening.....Aeolian Hall
Edgar Fowleston, song recital, evening.....Town Hall

Friday, December 15

Philharmonic Society of New York, afternoon.....Carnegie Hall
Colin O'More, song recital, evening.....Carnegie Hall
New York Chamber Music Society, evening.....Aeolian Hall
Friday Morning Musicales.....Biltmore

Saturday, December 16

Paderewski, piano recital, afternoon.....Carnegie Hall
Evelyn Levin, violin recital, evening.....Carnegie Hall
Symphony Concert for Children, morning.....Aeolian Hall
Vladimir Rosing, song recital, evening.....Aeolian Hall
Carlos Valderama, piano recital, afternoon.....Town Hall
Rubinstein Club, afternoon.....Waldorf-Astoria

Sunday, December 17

Oncin-Bauer-Salmond, afternoon.....Carnegie Hall
Siloti-Kochanski-Barrere, afternoon.....Aeolian Hall
Chaim Schulsinger, song recital, afternoon.....Town Hall
Philharmonic Society of New York, afternoon.....Met. Opera House
International Composers' Guild, evening.....Klaw Theater
City Symphony Orchestra, afternoon.....Manhattan Opera House
Emma Calvé and Jean Gerardy, evening.....Hippodrome
American Musicians' League, evening.....Broadhurst

Monday, December 18

Clytie Hines and John Mundy, evening.....Aeolian Hall
Bagby Morning Musicales, morning.....Waldorf-Astoria

Tuesday, December 19

Philadelphia Orchestra, evening.....Carnegie Hall
Jan Van Bommel, song recital, evening.....Aeolian Hall
Amy Grant, opera recital, afternoon.....Town Hall
Oratorio Society of Christian Science, evening.....Met. Opera House

Wednesday, December 20

Schola Cantorum, evening.....Carnegie Hall
City Symphony Orchestra, afternoon.....Town Hall
Philharmonic Society of New York, evening.....C. N. Y.

Thursday, December 21

City Symphony Orchestra, evening.....Carnegie Hall

Pietro A. Yon's Gesu Bambino a Favorite

Little did it dawn on Pietro A. Yon when, now just about five years ago, he delivered to his publishers, J. Fischer & Bro., New York, the manuscript of the Christmas song, *Gesu Bambino*, that it was to become within so short a period nothing less than a permanent feature on Christmastide programs everywhere. In addition, one notices it with great frequency at other times of the year appearing on organ recital programs. Prominent soloists have featured it on the concert stage; one need only refer to Cecil Fanning's singing of it on tour in the United States and England. As a church service number in solo form and in its several choral arrangements it has supplanted many an old favorite worn threadbare for the want of something better or more appropriate.

One astounding feature is that a talking machine record of *Gesu Bambino* has not as yet been made by any of the prominent firms in America. In England the Gramophone Company has announced a record. There certainly must be a dearth of good Christmas records, records that portray the real Christmas spirit and which do not hurt the musical sensibilities of a person of culture.

Just what prompted Pietro Yon to write this exquisite pastorella has never been stated. It would indeed be interesting to know. Perhaps in his customary gracious manner Mr. Yon just jotted down on a holiday card intended for a dear friend a short phrase closely resembling the opening bars and which he later on just could not help developing more fully for the succeeding Christmas. Yon owes it to future generations not to withhold the history of *Gesu Bambino* which composition many believe will sooner or later be accorded the distinction of being referred to in foreign countries as the "American Noël." G. B.

Harold Land in The Messiah

Harold Land will sing the solo baritone part in *The Messiah* in Yonkers, December 20, Phillipsburg Hall. This will be the ninth time he has sung this work in Yonkers, and perhaps the hundredth time in the course of his artistic career.

Macbeth with Press Club

Florence Macbeth, of Chicago Opera fame, will sing for the Women's Press Club benefit at the Hotel Plaza in New York the afternoon of December 15.

Fitziu to Sing in Norwalk

Anna Fitziu will sing Marguerite of Faust in Norwalk, Conn., on January 25 (in concert form).

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TITO SCHIPA

Photo © Lumiere, N. Y.

Schipa Experiences New Honors and Successes on Fall Tour

There has been a great deal of interest and enthusiasm evidenced this season in the concert appearances of Tito Schipa, tenor of the Chicago Opera. Everywhere that he has appeared he has been wildly acclaimed, his audiences having adequately demonstrated their appreciation of his glorious art.

He appeared at Auburn, N. Y., recently, in a concert, sponsored by the Rotary Club, and gave a most gratifying performance, winning a veritable ovation, the critics sparing no superlatives in their unanimous praise of his artistic work.



Photo © by Lumiere

TITO SCHIPA

Following, he appeared in Savannah and New Orleans, completely captivating those who heard him. This was his second appearance in New Orleans. After scoring such an unusual triumph at his last concert there the local manager arranged for a return appearance to satisfy the demand of his many admirers, and his second performance was so phenomenal that it only served to more than duplicate his former success. He is scheduled to appear there again next fall. Immediately after this he gave concerts in Pueblo, Colorado Springs and Denver, where he completely conquered his audiences, thrilling even the most critical with the beauty of his voice, his art, his delightful personality, and commanding presence.

While on his southern tour further attestation of his popularity was evidenced in the colossal triumph and fervent welcome extended him in Havana, Cuba, where he gave three successive concerts during the past week. Here Schipa is known as the "King of Tenors," and his admirers thronged to hear him, greeting him with shouted "Bravos" and wild applause. These concerts were given in the Teatro Nacional and were attended by one of the most critical, distinguished audiences that ever gathered under the roof of that historic edifice, among the social and political elite present being President Zayas and Governor General Crowder. Stage chairs were sold to take care of the overflow, the theatre being packed from pit to roof for each concert.

Mr. Schipa had an unusual experience while in Havana. Previous to the first concert there had been an exposé in Cuban newspapers of a proposed attempt to bomb the theater, the cause of this attempt at violence being attributed to a group of musical malcontents who were unable to obtain admission to the concerts. Fearing a repetition of a similar occurrence when a bomb exploded in the same theater during a Caruso performance several years ago, the police conducted a searching inquiry and furnished guards for Schipa and also stationed detectives at different points in the building and among the audience. The concert, however, was all that could be anticipated, and if there was any fear throughout the audience and within Schipa it certainly was not evidenced in his glorious singing nor in the spontaneous demonstration of their appreciation. They were thrilled and they wanted him to know it! However, after the concert and throughout his entire stay in Havana Schipa was carefully guarded.

Following his appearances there he immediately left for Chicago for his season with the opera. He will sing two new roles, which he studied during the summer, that of Romeo, in which opera he will sing opposite Mme. Galli-Curci, and also as Lionel in Martha, both of which are anticipated with unusual interest. Following his opera appearances Schipa will do an extensive spring concert tour, which does not close until the end of May. J. D.

Zerffi Monthly Studio Recital

At the last studio recital held at the Zerffi Studios, an interesting program was presented by Marguerite Clark, soprano, and Roscoe Leonard. Enthusiastic comments regarding the work of these two singers were heard, particular reference being made to the ease of their production and natural manner of singing.

National Opera Club Entertains

December 7 saw a large gathering of members of the National Opera Club of America and friends (Katherine Evans von Klenner, founder and president) at the card party and musical program at the Waldorf-Astoria Hotel. This was one of the most brilliant affairs ever given by the club, and the musical nature of the prizes gave pleasure, everything being in keeping, even to the Card Scene from Carmen, etc., of the musical program. First prize

was a year's subscription to the MUSICAL COURIER, won by Mrs. E. C. Deterle; another prize included a year's membership in the club; another, a box for The Yankee Princess, and another (courtesy of Mrs. Friedberg, manager), a box for the Myra Hess recital. The Card Scene was sung in costume by Grace Bradley, who also sang the aria from The Prophet, Helen Devonia and Georgia McNally. Townsend Ohearn sang Danny Deaver, Henri Moscovitz played violin solos by Lalo and Bazzini, and Romualdo Sapio officiated as conductor, with Beatrice Parker as accompanist.

Special attention is called to the operalogue Mona Lisa (opera by Max Schillings) to be given for the first time in New York by Havrah Hubbard, at the meeting of the National Opera Club, Waldorf-Astoria Hotel, today, Thursday, December 14, at 2.30 o'clock.

Godillot Expresses Appreciation of Regneas

In the following letter, Alice Smith Godillot expresses poetically and sincerely her appreciation of her vocal instructor, Joseph Regneas, who in turn is justly elated over Miss Godillot's splendid artistic development under his guidance:

Brooklyn, N. Y., Dec. 1, 1922.
My dear Mr. Regneas:

A few days ago my attention was called to the picture of myself and to the article accompanying it in the MUSICAL COURIER. I am truly grateful to you for this article, and trust that I may be able to live up to the splendid standards you have set for me. If I am one of your "December roses" (quoting the article), then you are indeed the sun to whom I turned for light! Always gratefully,
(Signed) ALICE S. GODILLOT.

ALICE SMITH
GODILLOT

Clair Eugenia Smith in Philadelphia Recital

Clair Eugenia Smith, mezzo soprano, was heard at the Ritz-Carlton Hotel, Philadelphia, December 5, in an interesting program of German, French, Hebrew and English songs. Of especial merit was a manuscript, Life After Death, by Beatty, given with the assistance of the composer at the piano. The Lungi dal caro bene and a lovely Denza number were particularly well received, while Eli, Eli, added to the program by request, was given with telling dramatic effect and displayed a voice of unusual richness and power—which power, however, the young singer has the good taste to hold in reserve until the occasion demands its use. In addition to her vocal gifts Mme. Smith possesses a personality of rare charm and an unaffected manner which instantly wins for her the sympathetic interest of her audience.

Virginia Snyder, accompanist, was thoroughly satisfying in the excellent musicianship and fine balance of her work.

CHICAGO

(Continued from page 45)

various ways in which the League, by its co-operation, can make itself useful.

Encouragement was given their efforts by a contribution of \$250 from the Lake View Musical Society, which takes dare of a full scholarship. The letter also contained a check of \$63, representing payment for twenty-one season tickets to the Civic Orchestra concerts. Other contributions were from the Kenwood Music Club, and the Chicago Chapter of the D. A. R.

COLUMBIA SCHOOL NOTES.

The piano recital by Walter Spry at the Playhouse Sunday afternoon, December 17, is the first of a series of faculty concerts that will be given in that theater under the auspices of the Columbia School of Music this season.

Mary Strawn Vernon, principal of the thriving Public School Music Department, has been elected first vice president of the Music Supervisors' National Conference, the membership of which includes all the progressive members of that profession throughout the country. The next meeting of this important conference will be held in Cleveland in April. The president is K. W. Gehrkens, of Oberlin. Mrs. Vernon was invited to conduct courses at the State Normal University of Pennsylvania during the summer session, but refused this brilliant offer in order to conduct the Summer Session in her department here.

Winter classes at Columbia School, especially designed to meet the needs of Chicago public school teachers who want to earn promotional credits, will begin January 77. The courses offered are comprehensive and definite.

One of the most popular social events Columbia School offers to its younger pupils is the annual Christmas party. It is a very real party, with a huge Christmas tree 'n everything. This year it is to take place on Saturday, December 23, at 11 o'clock in the morning.

One of the many graduates from the Public School Music Department of last June, who at once received an important appointment, is Helen Andrews. She became supervisor of music at Rossville, Ill. She recently gave a concert at the high school there, conducting the Glee Club she has trained, and the local papers speak very highly of the unusual success she has attained. JEANNETTE COX.

Paperte's Tour Begins Successfully

Frances Paperte, the young American mezzo soprano who was for two seasons with the Chicago Opera and is devoting this season specifically to concert work, began her tour at Toledo, Ohio, on November 16, where she appeared as soloist with the veteran men's chorus of that city. Her audience was extreme in its enthusiasm for her, and the press praised her highly, the Toledo Times of November 17 giving her a large head line: "Frances Paperte Delights Audience." Some of her notices have already been reprinted in the MUSICAL COURIER.



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Hertz Gives Fine Symphonic Program—Florestan Trio Wins Approval—First Concert of People's Symphony—Other Concerts

San Francisco, Cal., November 29.—A concert was given by Johanna Gadske at the Civic Auditorium on November 24. It is only too seldom that one looks upon as regal an artist and hears a voice as rich, as opulent and vibrant as that of Madame Gadske. It is an organ which is as superb in the lyric style of singing as it is full and brilliant in the dramatic. She sang many songs, her interpretations of which have made her justly famous. She gave Isolde's narrative from Wagner's *Tristan und Isolde*, in which her singing was an outpouring of glorious tones and her expression full of passionate utterances. More beautiful legato singing or delicate nuances could not be desired than she exhibited in Elsa's *Traum*, from *Lohengrin*. As an interpreter of Wagner it would be hard to find one who excels Madame Gadske today. She has an innate comprehension of the contour of the musical phrase, and in every song she displays vitality and poetic beauty to the text. She not only colors every phrase but also colors every word so that each is given its spiritual or dramatic value. One of the outstanding features of her singing is her finely spun pianissimo tones which penetrated to the farthest end of the vast auditorium. Indeed, Mme. Gadske created a sensation upon this occasion, and even after many encores her audience was reluctant to let her depart. Margaret Hughes is deserving of much praise for her exquisite accompaniments. She is a consummate artist in her particular branch of art. Mrs. Hughes plays with masterly technic and depth of feeling. The result is perfect unison between the soloist and accompanist.

HERTZ GIVES FINE SYMPHONIC PROGRAM

The third pair of concerts by the San Francisco Symphony Orchestra was held in the Curran Theater on the afternoons of November 17 and 19, and the program had several interesting features. The symphony was the Beethoven fourth. The novelty on the bill was Leo Sowerby's *Ironies*. The prelude and *Love-Death* from *Tristan und Isolde* was given a remarkable reading, one which brought out the many sterling qualities of the orchestra. Every theme throughout the intricate score was clearly defined, well contrasted as to color and tonal quality, and at the end Mr. Hertz attained a climax which was thrilling and caused the audience to shout "Bravo." Indeed, a finer bit of artistry has never been heard from the orchestra and conductor.

FLORESTAN TRIO WINS APPROVAL

The Florestan Trio is one of San Francisco's latest and most valuable requisites. It is composed of Lojos Fenster, violinist; Dorothy Pasmore, cellist, and Frank Moss, pianist. Ida Scott presented them in Knabe Hall on November 20 before an audience which exhibited its genuine approval.

The works performed were the Schumann trio, op. 63; a trio by Dvorak, and the Boellman Variations Symphoniques for cello. These three musicians play with admirable spirit and intelligence. Their work gave evidence of careful preparation and unanimity of intention.

FIRST CONCERT OF PEOPLE'S SYMPHONY

In Scottish Rite Hall, on November 23, the People's Symphony of San Francisco gave its first concert under the baton of Alexander Saslavsky. Mr. Saslavsky gave a few explanatory remarks about each of the numbers. This plan will be followed at each of the ensuing concerts, for they are to be of an educational nature. Considering the fact that this orchestra is new and Mr. Saslavsky had but three rehearsals with his men, they did remarkably well. With time and continued cooperation splendid concerts can be anticipated.

OTHER CONCERTS

Kajetan Attl, the Bohemian harpist of the San Francisco Symphony Orchestra, appeared as the guest artist with the San Francisco Museum Ensemble. He played Bohemian folk songs and a fantasy on the Bartered Bride. Dvorak's piano quintet (op. 81) was led by Alexander Saslavsky with R. Mendelovitch, second violin; Emile Hahl, viol.; Otto King, cello, and Ada Clement at the piano. Miss Clement and Messrs. King and Saslavsky gave a finished and charming rendition of Smetna's trio (op. 15). These concerts are given in the Palace of Fine Art and are always attended by large audiences.

Elsie Cook Hughes, William Laraia and William Dehe gave an evening of chamber music in the Italian room of the St. Francis Hotel on November 22. They played the Mozart trio No. 2, B flat major, and the Wolf-Ferrari trio in F sharp, op. 7. William Dehe was heard in Schumann's concerto in A minor.

At the recent concert given by the Pacific Musical Society, Hother Wismer, the popular San Francisco violinist; Dorothy Pasmore, cellist, and Mrs. Albert George Lang, pianist, gave a fine reading of Schumann's trio, D minor, op. 63. Mr. Wismer gave a group of solos and Mrs. Charles William Camm was heard to good advantage in songs by Messager and Moussorgsky. There were many encores and the audience seemed thoroughly delighted with the well chosen program.

Margaret Hughes, who is in San Francisco, her former home, as the accompanist of Johanna Gadske, is being welcomed by her many friends. Several receptions, luncheons and teas have been given in her honor. Mrs. Hughes has been in New York for the past three years, accompanying many of the artists in the metropolis.

C. H. A.

TACOMA MUSICAL HAPPENINGS

Tacoma, Wash., December 1.—More than 2,000 persons cheered Geraldine Farrar when, after her last number of the printed program, she came forth in the gorgeous mantle of Carmen and sang the Habanera with all the vivacity one

could desire. She filled the great auditorium, the largest of Tacoma's concert halls. Her assisting artists (Joseph Malkin, cellist; Henry Weldon, basso; Claude Gotthelf, accompanist) proved their merit in their numbers and were heartily received.

Mr. and Mrs. James Shearer, who are touring America, were heard in concert at Immanuel Presbyterian Church. Mr. Shearer is an organist of note and Mrs. Shearer a concert and church soloist of experience.

Bernard Wagness, teacher of theory and piano, has lately joined the staff of musicians at the College of Puget Sound Conservatory.

Three delightful fortnightly concerts have been given by the Ladies' Musical Club. Arnold Krauss, violinist, who has recently come to Seattle, is an artist of high standing and his reception was marked by repeated applause. Cecile Baron, a young pianist, also of Seattle, played with charming style and dainty effect. Patricia Murphy Calloway, mezzo soprano, recently returned from study in the East, has attained a fine degree of development. The second concert presented Mrs. N. A. McEachern, soprano soloist of the First Congregational Church, whose fresh, clear voice quite charmed her audience. Edith Nordstrom, a pupil of Paul Pierre McNeely, was heard in three exquisite piano solos, followed by Vangie Loeffler, a violinist new to the city, but whose art has won her a place here. In the third concert the only soloist presented was Archie Ruggles, of New York, who has lately adopted the West as his own; his program, quite varied, was thoroughly enjoyed and heartily applauded. Mrs. Frederick Bentley was accompanist.

The October and November musical teas of the St. Cecilia Club were held as usual at the American Legion assembly rooms. Hiram Tuttle, bass, who was in especially good voice; Edith Nordstrom, pianist, who displays great talent, and Mrs. Frederick Hoyt, reader, held the interest of the audience, many of whom stood throughout the afternoon. Mrs. Eugene Emmons, contralto, in quaint peasant costume, gave a group of Russian songs, the sadness and joy of which were felt by the audience. Doris Newell, pianist, whose exquisite shading and technic suited the character of her number, was also heard in a group of Russian numbers. Mrs. Edwin Carlson read an interpretation of *Cherry Orchard*.

Bethany Presbyterian Church has a new quartet composed of Mrs. Percy J. Stark, soprano; Mrs. E. N. Tollefson, contralto; Dr. Ward Van Vechten, tenor, and H. B. Hamilton, bass.

Mrs. Donald D. Dilts was soloist at the afternoon of the D. A. R. assembly.

Mrs. Eugene Calloway, soprano, was soloist at the opening of the Fine Arts Club.

Frederick Wallis, baritone; Mrs. N. A. McEachern, soprano, and Mrs. Nelson Cooper, contralto, presented a varied program at the Congregational Church.

Stella Riehl, violinist; Mrs. C. H. Reddington, reader; Dr. C. H. Utterbach, bass, and Mrs. Percy Starke, soprano, gave a delightful program at Bethany Presbyterian Church.

S.

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OAKLAND SYMPHONY SERIES MEETS WITH FINE SUCCESS

Artist Concert Series Features Maier and Pattison—Local Notes

Oakland, Cal., November 29.—Oakland's first regular symphony series of ten concerts, which opened at the Municipal Opera House October 28 to a full house, was an unqualified success. Zannette W. Potter, who is managing the San Francisco Symphony Orchestra, with Alfred Hertz directing, declared that the large advance seat sale proves that the East Bay is ready to support a full set of symphony concerts by the noted musical organization. The symphony was brought here with the approval and support of the Chamber of Commerce, the Committee of One Hundred, and many leading men and women of the bay section, and is under the auspices of the Musical Association of San Francisco. An ovation was accorded Mr. Hertz as he appeared upon the spacious stage, when the audience rose en masse to welcome him. The huge floral horse shoe with the words "Welcome to Oakland," added to the festive appearance of the occasion, and every one felt that this initial concert was one of importance. Numbers chosen for the first program were Brahms' No. 1, C minor symphony; suite from L'Oiseau de Feu, Stravinsky, and Liszt's polonaise in E major. All were imitatively rendered.

On November 4 the first of the Pop programs was rendered—these are to alternate with the regular symphony concerts—and another musical treat was enjoyed. The chief number on this occasion was Schubert's Unfinished symphony, preceded by Weber's Oberon overture and followed by Borodin's ballet music from Prince Igor, two Hungarian dances by Brahms, Liebesleid and Liebesfreud by Kreisler. (The Liebesleid is orchestrated by Alfred Hertz.) The program concluded with the William Tell overture.

ARTISTS' CONCERT SERIES FEATURES MAIER AND PATTISON.

The second concert of the eighth season of the popular Artists' Concert series, under the direction of Zannette W. Potter, featured a two-piano recital by Guy Maier and Lee Pattison at the Auditorium Opera House November 3. It was a recital that was unusual and extraordinarily well played. The house was well filled and encore after encore was insisted upon.

Notes.

Ray C. Brown, music critic, delivered an interesting talk on the Brahms symphony No. 1, at the Hotel Oakland, previous to its rendition by the San Francisco Symphony Orchestra. Mrs. J. I. del Valle and Ethel Alexander assisted Mr. Brown in four-hand piano illustrations.

The Community Orchestra has now entered upon its eighth year of activity, and holds weekly rehearsals, with frequent concerts throughout the season. Over sixty members are enrolled, and are doing excellent work musically and educationally.

Gilbert and Sullivan's comic opera, The Pirates of Penzance, is being rehearsed by the students of the Piedmont High School.

Elizabeth Stuart Brown, pianist, who has just completed a successful series of four lecture-recitals on The Spiritual Aspects of Music, has opened a studio, the Potter Studio on Fourteenth and Broadway, where she will give piano instruction under the auspices of the University of California Extension Division.

The Jenkins School of Music recently presented at Ebell Hall the following artist pupils of Leone Nesbit and Samuel Savannah: Dorothy Grantvedt, Gladys Bostwick, Rosemond Gilmour and Mary Healy, piano; Marjorie Grantvedt and Ralph Brandt, violin. A large number of invited guests and pupils enjoyed the excellently rendered program.

The eleven-year-old musical prodigy, Ellen Virginia Clarke, gave a piano recital at Ebell Hall, November 10, assisted by the Technical High School String Quartet and Raymond Throckmorton, violinist. The child pianist is a pupil of Eva M. Garcia.

The Oakland Orpheus Club announces that three concerts are planned for its twenty-ninth season. Edwin Dunbar Crandall is again director of the large body of male voices; Eugene W. Roland is president and Robert I. Lynas, secretary. The first concert of the season is scheduled for December 19, at the Municipal Opera House.

George Gibson Davis has written a charming lyric founded on an Indian legend, which John W. Metcalf has set to music. The song is called Niawasa, an American Indian idyl.

Sargasso Sea, a symphonic poem by Edward Faber Schneider, connected for many years with the music department of Mills College, was presented by the San Francisco Symphony Orchestra at its concert in San Jose.

A jubilee concert by the Lockwood Junior High School Band, winner of the California State Fair championship, was given at Lakeside Park on October 29, directed by Bandmaster John Smith. E. A. T.

SACRAMENTO NOTES

Sacramento, Cal., November 28.—The second annual Thanksgiving service was held at Masonic auditorium on November 27. Those taking part were: McNeill Club, Euterpean Club, Sacramento Boys' Band, Clark's Band, Mrs. Edward Pease (pianist), Pauline Ireland (soprano)

and Robert Jenne (baritone). Edward Pease directed the Euterpean Club, Percy Dow the McNeill Club, H. Green the Boys' Band, and G. Clark the Clark's Band.

The Saturday Club gave its 490th recital the other evening before a crowded house. The artists were Guy Maier and Lee Pattison. "Unique" is the word for these artists.

The Saturday Club did a fine thing when it engaged the services of Guy Maier in his special children's program. Each member of the club was entitled to take a child over eight years of age, and, needless to say, the large Masonic auditorium was crowded to the doors. Maier understands children and they accepted him at once and showed great enthusiasm over his playing and illustrations.

Howard S. McIntyre was the first president of the Schubert Club, which was organized several years ago by Edward Pease. He has occupied this position with distinction until of late, when his numerous duties connected with his position with the adjunct general made it necessary for him to resign. At the last meeting of the club a resolution was adopted expressing deepest appreciation for his loyalty and unceasing energy, which have been large factors in building up the Schubert Club until it occupies a high place in music circles of the city.

Emily Rulison has such a large class of violin pupils that she finds it necessary to give her recitals in two sections. The first was given recently and much that is fine in violin teaching was displayed by these pupils.

Russel Keeney is a young violinist and pupil of Spiering who is creating quite a place for himself in the city's musical circles. He is at the head of the violin department at the Keeney School.

Elizabeth Schaumlöffel, violin pupil of A. (Wilmer) Oakes, is another young violinist of real promise. She is playing the Mozart fourth concerto at Mr. Oakes' studio affairs.

The Sacramento Whiskerinos Club was the instigator of a movement for a municipal auditorium, and it looks as though it is going to win out with its army of votes, 5,000 strong. A. W. O.

PORTLAND CHARMED

BY GADSKI CONCERT

Marcel Dupré, Phillip Gordon and Elinor Whittemore and the Chamber Music Trio Among Concert Givers

Portland, Ore., November 29.—Johanna Gadske, soprano, thrilled a large audience at the Public Auditorium on November 20. Her program contained three Wagnerian arias—Elizabeth's aria from Tannhäuser, Elsa's Dream from Lohengrin and Isolde's narrative from Tristan and Isolde. Among Mme. Gadske's extra numbers was the Valkyrie call. Margaret Hughes furnished excellent accompaniments. The concert was managed by W. T. Pangle.

Marcel Dupré, organist, came on November 23 and displayed his wonderful skill in the Sunnyside Congregational Church. Arrangements could not be made for the use of the Public Auditorium, which has the largest organ in the Northwest. There was a large audience. The Oregon Chapter of the American Guild of Organists, of which Mrs. J. Harvey Johnson is the dean, entertained at luncheon for Mr. Dupré at the University Club.

Phillip Gordon, pianist, and Elinor Whittemore, violinist, gave a delightful concert at the Public Auditorium, November 22 and brought out a huge crowd.

The Chamber Music Trio, which has long been recognized as one of the city's big musical assets, presented its second program on November 20 at the Woman's Club Building. The members of the trio are Susie Fennell Pipes, violinist; Ferdinand Konrad, cellist, and J. Hutchison, pianist.

Jane Burns Albert, prominent Portland soprano, has returned from Baker, Ore., where she sang for the MacDowell Club.

The Treble Clef Club, Rose Coursen-Reed director, is

doing commendable work. Florence Youney is accompanist for the club, which numbers thirty-two voices.

Henriette Michaelson, prominent local pianist, gave her second recital on November 19 at the Museum of Art. J. R. O.

SAN DIEGO PHILHARMONIC ORCHESTRA SEASON BEGINS

Other Notes

San Diego, Cal., November 27.—The San Diego Philharmonic Orchestra Society has reason to be proud of the success of the first concert of the season, for the Spreckels Theater was filled to capacity by a very enthusiastic audience. It was "Rothwell Night," and Mr. Rothwell gave of his best and was warmly welcomed. The Tchaikowsky B minor symphony opened the program and was magnificently played; the first movement was particularly fine. The orchestra seems to be in perfect trim. Very noticeable is the excellent balance. The second part of the program consisted of the charming Scenes de Ballet, by Glazounoff; the Dance of the Blessed Spirits, Gluck-Mottl, with a flute obligato exquisitely played by Andre Maquarre (of the orchestra), and the popular Freischütz overture. Encores were insisted all during the evening. Mr. Rothwell was recalled again and again, and the orchestra men were brought to their feet. Mr. Maquarre had to respond to three recalls.

The second concert of the Amphion series brought Marguerite D'Alvarez to San Diego for the first time. Although this concert took place the night after the orchestra concert, the Spreckels Theater was again filled. Mme. D'Alvarez delighted her audience in every way with her splendid voice, her personality and her art. She sang an extremely well balanced program and was ably assisted by Lois Maier at the piano.

Through the courtesy of the Fitzgerald Concert Direction the Amphion Club had the pleasure of hearing Cornelia Rider Possert in a piano recital recently. She made an excellent impression. E. B. B.

Menth at Centenary Collegiate Institute

Herma Menth gave a recital at the Centenary Collegiate Institute, Hackettstown, N. J., on the evening of November 10, and so well received was the young pianist that she was compelled to give four encores before she could in any measure satisfy her audience. This was Miss Menth's third return engagement. Dr. and Mrs. Trevorror, the former the president of the Institute, arranged a reception for Miss Menth at the conclusion of the concert. On November 23 the pianist played for the New York Liederkranz Society.

Leila Topping Touring the South

The management of Leila Topping, the American pianist, announces that she is booked for a tour through the southeastern states during the months of March and April. Miss Topping is well known through her costume recitals of Russian music.

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MRS. JEAN WARREN CARRICK, 160 East 68th St., Portland, Ore., March.

DORA A. CHASE, Pouch Gallery, 345 Clinton Ave., Brooklyn, N. Y., Feb. 1, 1923.

ADDA C. EDDY, 136 W. Sandusky Ave., Bellefontaine, Ohio; Miami, Fla., February; Wichita, Kansas, March; Columbus, Ohio, June.

BEATRICE S. EIKEL, Kidd-Key College, Sherman, Texas, January 22.

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TRAVIS SEDBERRY GRIMLAND, Memphis, Tenn.; for booklets address, Clifton, Texas.

IDA GARDNER, 15 West Fifth Street, Tulsa, Okla.

CARA MATTHEWS GARRETT, "Mission Hills School of Music," 131 West Washington, San Diego, Calif.

MRS. JULIUS ALBERT JAHN, Dallas Academy of Music, Dallas, Texas.

MAUD ELLEN LITTLEFIELD, Kansas City Conservatory of Music, 1515 Linwood Blvd., Kansas City, Mo.

CLARA B. LOCHRIDGE, 1116 Cypress St., Cincinnati, Ohio, Feb. 7, 1923.

CARRIE MUNGER LONG, 608 Fine Arts Bldg., Chicago, Ill.; classes held monthly through the year.

HARRIET SACON MacDONALD, 825 Orchestra Bldg., Chicago; Dallas, Texas, January and June.

MRS. WESLEY PORTER MASON, 5011 Worth Street, Dallas, Texas.

LAURA JONES RAWLINSON, 1245 Devisadero St., San Francisco, Dec. 5, 1922; Portland, Ore., 61 North 16th St., June 19, 1923; Seattle, Wash., Aug. 1, 1923.

VIRGINIA RYAN, 828 Carnegie Hall, New York City, December.

ISABEL M. TONE, 459 Grand View Street, Los Angeles, Cal., April 16 and June 18, 1923.

MRS. S. L. VAN NORT, 2615 Helena St., Houston, Texas.

MRS. H. R. WATKINS, 124 East 11th St., Oklahoma City, Okla.

ANNA W. WHITLOCK, 1100 Hurley Avenue, Fort Worth, Texas.

INFORMATION AND BOOKLET UPON REQUEST

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Unusual interest has been manifest in the appearance of Mlle. Cecile Sorel and M. Albert Lambert and their company, composed of members from the Comedie Francaise. The Shuberts brought them over for a limited engagement of two weeks. The demand for seats was greater than the little Thirty-Ninth Street Theater could supply, so during the past week special matinees were given at the Century and the audiences were surprisingly large in view of the limited seating capacity of this theater. On Monday they were seen in *L'Aventuriere*, on Tuesday *La Dame Aux Camelias* (the local press was particularly enthusiastic about this performance and many critics declared Sorel to be the greatest of all Camilles), Thursday matinee, *Le Misanthrope*, and for the final, *Le Demi-Monde*. Sorel makes a fascinating picture on the stage, and her speaking voice has a charm that is irresistible. The two qualities only enhance her superb art.

Last week Our Nell opened at the Bayes Theater and received rather good notices. This proved to be a burlesque on melodrama and has sufficient pep to make it fairly interesting. It is called "A musical mellowdrama," and the whole thing is a travesty on old and familiar plays, *Way Down East* & Company, for instance.

The next offering was *The Doormat*, which came later in the week to the Punch and Judy. There was not an awful lot of praise accorded this newcomer.

Listening In opened the first of the week at the Bijou. It proved only an addition to all of the thrillers which have become so popular during the season. The trouble with most of these mystery plays is that *The Bat* was the first one and if it were not for that each and every one would be a success, financially and otherwise.

FASHIONS FOR MEN.

On Tuesday evening, December 5, a new producer, Maurice Revenes, presented a three-act comedy by Ferenc Molnar, *Fashions for Men*, at the National Theater. O. P. Heggie, the star, is playing an entirely different role from anything that he has ever appeared in before. He is always the artist and whatever he does is sure to be out of the ordinary. Helen Gahagan, the youthful star, supports Mr. Heggie. This young woman has attracted more attention than perhaps any other who has arisen to stardom in the past few years. This seems to be her first real part. If this is an example of what she can do after only a few months' experience on the stage it is pretty safe to predict in time she will make a considerable name for herself in the profession. She has every requisite for a star. An actress capable of portraying not only comedy but also the deeper and more tragic moments.

Fashions for Men is a decidedly stupid title. It is not only misleading but it seems to have no reason for its existence. Benjamin Glazer has made the English text from Molnar's play which has been one of the most successful productions on the continent for over a year. He has made a rather good job of the translation, with the exception of the title, and another obvious mistake is the length of many passages of dialogue which could easily be cut, thereby enhancing the value of the play tremendously. The entire production is good and the comedy is excellent. The two stars, Clarke Silvernail as Oscar and Edwin Nicander as the Count, give exceptionally fine performances. The story is built around a man whose kindness, goodness of heart, simplicity, lack of guile, cause him to be almost insane. It hardly seems possible that such a person could exist this day and time. In the hands of any other actor than Mr. Heggie the chances are the role would be made absurd and ridiculous. It is to be seen whether this newest Molnar play will have the same success as *Lilliom*. At any rate it is excellent entertainment and well worth seeing.

NEW OFFICERS FOR THEATER ORGANISTS.

At the annual meeting of the Society of Theater Organists, held on December 5, the following officers were elected for the coming year: President, Robert Berentsen; vice-president, Frank Stewart Adams; recording secretary, J. Van Cleft Cooper; corresponding secretary, Raymond Willover; treasurer, Sigmund Krumgold. Members-at-large of the Board of Trustees: Academie, Vera Kitchener, Harold O. Smith; associate, Fred Spencer, M. Mauro-Cottone.

Dr. Alexander Russell was also elected to honorary membership in the society in recognition of his work in behalf of the society, particularly his co-operation in regard to the public demonstrations given by the society at the Wanamaker Auditorium.

THE RIVOLI.

Elsie Ferguson, in *Outcast*, was the film feature at the Rivoli last week, and in this picturization of her stage success, Miss Ferguson did some excellent work. There was a vocal prologue, sung by Susan Ida Clough, mezzo soprano, and Frederic Baer, baritone, who were heard in Harley Moore's *Dreaming Alone* in the Twilight, with appropriate settings. Miss Clough is a general favorite with Rivoli audiences, the beauty and clarity of her voice and the ease with which she sings makes her work at all times a pleasure. Special praise is due Mr. Baer whose magnificent baritone voice surprised and delighted all who heard. Indeed, the audience continued to applaud until the picture was well advanced. The other musical feature was the piano concerto of Tschaiakowsky, played by Vera Jachless. She played it well, and displayed excellent technique, but at the performance the writer attended the audience grew restless owing to the length of the work. The Rivoli Orchestra, with Frederick Stahlberg and Emanuel Baer conducting, gave the delightful *Carnival of Venice*, by Ambrose Thomas, in its usual fine style. The ever-popular Rivoli Pictorial and Buster Keaton, in *The Blacksmith*, completed the bill.

THE RIALTO.

Selections from Massenet's *Manon* served as the overture at the Rialto last week, Hugo Riesenfeld and Joseph Littan conducting the orchestra with their accustomed skill. The audience manifested its pleasure unmistakably. Surely it is scarcely necessary to state that Riesenfeld's Classical

Jazz, which followed, was received with tremendous enthusiasm. This has become an acknowledged favorite and a regular part of the bill, quite as much to be expected as the overture or the Rialto Magazine or a feature picture. This last was entitled *A Daughter of Luxury*, an adaptation by Beulah Marie Dix of the play, *The Impostor*, by Leonard Merrick and Michael Morton, and served to feature Agnes Ayres. Mary Fabian, soprano, gave Sigmund Romberg's *Sweethearts*, scoring her usual fine success. A music film of *Danse Algerian* by Lillian Powell, in which one saw the dancer and the conductor suddenly turned into the real thing, with this fine young artist giving a portrayal worthy of special praise. Miss Powell has fascinating arms, which once seen are never forgotten. She made good use of them in this particular number. Two other films, Dan Mason in *Pop Tuttle's Grass Widow* and Reginald Denny in *The Chichasha Bone Crusher*, completed the program.

THE CAPITOL.

The Capitol grand orchestra, under the direction of Erno Rappee, played as an overture last week the well liked Mignon overture, Thomas. The familiar music was given a sincere musical interpretation that has characterized this organization all along.

S. L. Rothafel offered another one of his series of Original Impressions. This time it was the music of Ethelbert Nevin and the selections were *Narcissus*, *Mighty Lak a Rose*, a *Day in Venice*, the *Rosary*. These were charmingly interpreted by the Ballet Corps with Gambrelli and Oumansky taking part. William Robyn sang the *Rosary*. He was given an effective setting but we did not particularly like the interpretation of the meaning of the song. The most interesting novelty on the program was the modern composition for the piano, *Kitten on the Keys*, which was published last year and created considerable interest among many of our serious musicians. The orchestra played the music. The scene was a giant keyboard over which Zanou and Oumansky, looking for all the world like two big cats, played over the keys. This ought to be repeated. The solo of the program was by Ary Van Leeuwen, flute soloist of the orchestra, who played the *Rigoletto Paraphrase*. The number was roundly applauded.

The feature picture, a *Blind Bargain*, with Lon Chaney, was not overly endowed with novelty.

NOTES.

The fourth and final *Chauve-Souris* will begin at the Century Roof Theater on January 4. It is understood that this is the final program. M. Balieff will take his company to Paris. This Russian organization has been unprecedented in its success and is the only production of its kind which has been able to survive. It is considered to be one of the chief attractions offered at a New York theater.

Morris Gest announces that his players from the Moscow Art Theater will begin their program the first weeks in January. This promises to be quite an event and much curiosity is manifest in the approaching engagement.

Johannes Kreisler is being rehearsed at the Times Square Theater. The opening is promised for December 18. Ben-Ami is the star. The elaborate music program which surrounds the drama has been written and arranged by Max Bendix. This promises to be one of the artistic and sensational productions of an entire season. It perhaps will be the most elaborate of any of the dramas yet offered. The Selwyns will house the Kreisler drama in their theater, the Apollo.

Nazimova will follow *When Knighthood Was in Flower* at the Criterion Theater on December 31, in her screen version of *Salome*. Hugo Riesenfeld has arranged the prologue and musical setting. MAY JOHNSON.

Bruno Huhn's Star of Promise Rises in London

Bruno Huhn's new song, *The Star of Promise*, has become remarkably popular among English songsters and has had many performances since its late publication by the London publishers, Enoch & Sons. It was introduced as a special feature of the Enoch Saturday Afternoon Concerts, November 2. The London Daily Telegraph's comment was: "So vocal a song as Bruno Huhn's *Star of Promise* was sufficient to lift the program well above the standard of the ordinary weak-kneed, self-satisfied ballad program."

W. A. Fritschey in New York

W. A. Fritschey, well known Kansas City manager, is in New York for a few days on his way to attend the annual convention of managers in Washington next week.

Richard Crooks Soloist at Rubinstein Club Concert

1886 to 1922—thirty-six years! Almost four decades, far more than covering the memory of the large majority of those present at the concert of the Rubinstein Club, Waldorf-Astoria Hotel, December 5. Nevertheless, one noted with interest the many "greyheads," both men and women, in the audience, to whom a Rubinstein concert has become almost a family necessity, certainly a family habit! Thirty-six years old, and "going strong," with enlarged membership, many having joined during the last fortnight, this fine club shows its everlasting youth.

Following the Oberon overture and a Spanish chorus came Richard Crooks, young tenor, whose rise is one of the events of the current season. Walter Damrosch may be said to have discovered him, though others previously knew of his unusual organ and musical gifts; his first appearance with the New York Symphony Orchestra, in excerpts from *Siegfried*, brought him into the limelight, since which he has been continuously before the public. So it was natural that Mrs. Chapman, in her graceful talk, so admirably well put (during the intermission), should call attention to "this young American tenor, Crooks, who stood on the same spot as 'Eddy' Johnson, of the Metropolitan Opera company, some years ago." She further called at-

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Hugo Riesenfeld and Joseph Littan conducting

tention to the thirty-six honorable years of the club; to the fact that on the same platform Mme. Nordica sang her last song in America; that Mme. Schumann Heink, too, had sung there; noted "leave of absence," when she and Mr. Chapman would be in Florida for some three months, the club then being in charge of the devoted and capable officers; named the concert of February 13; the several "Roof Dances" given by the Ushers' Circle in January, and called forth Mary Jordan Baker, who spoke in charming style of her 900 children on Blackwell's Island, to whom the club will give a Christmas party and presents; she delicately hinted that donations would be welcome.

Mr. Crooks (who had made such a fine success the evening previous in Buffalo), was in excellent voice, and sang the Gounod Faust aria with beauty of voice and style. So prolonged was the applause that he added the serenade from *Iris* as an encore. Later he sang songs by Gilbert, Rachmaninoff and Clarke, in them showing devotion, temperament and dramatic style respectively, with high tones of beautiful quality. Here the applause was so insistent, that he sang *Values* direct to the chorus, the 150 or more ladies greatly appreciating the direct compliment. Following this he had to sing more, this time *How Sleeps the Crimson Petal*. *Hush of the World* and *Your Eyes* (Barlow) were finely sung by the chorus, with beauty of tone, especially on a high A; it was in part repeated. Conductor Chapman's own *Ave Maria* was sung by request, in which singers, orchestra, organ and piano all had important parts, Lutie H. Feckheimer singing the solo; there was a fine climax in this number, with noble tones from the altos.

Gaul's *The Fairies' Wedding Finery* was so much liked it had to be repeated, and Alice M. Shaw, the club's piano accompanist, deserves special mention for her brilliant part in this. The Rubinstein Club is different from other clubs in giving orchestral selections of musical worth, on this evening playing the overture to *Oberon*, the scherzo from Tschaiakowsky's fourth symphony, and the same composer's pathetic symphony (first movement); the delicate dance from Catalani's *Lorely*, an *Exposition March* by Chapman, and Rimsky-Korsakoff's *Snow Maiden* suite, besides accompaniments to the principal choral numbers. All these selections were heard with every manifestation of interest on the part of the great audience, which completely filled the seats on the floor and the boxes, and overflowed into the corridors.

Harry Gilbert at the piano for Mr. Crooks, Alice M. Shaw for the club, and Louis R. Dressler at the organ, all contributed toward the fine success of this record-breaking concert, for Mr. Chapman has not missed conducting a single concert in all thirty-six years!

The second afternoon musicals will be given Saturday, December 16, at two o'clock, in the Astor Gallery. An exceptionally fine Christmas program will be given by Marie Novello, pianist; Laurence Leonard, tenor, and Nicholas Leviene, cellist. Dancing will follow at the close of the recital.

Mary Jordan Baker, chairman of the philanthropic committee, announces that she will be glad to receive donations of any character for the Christmas distribution, and the articles may be sent to Room 1013, Waldorf-Astoria Hotel.

A Second Saenger Demonstration

There was a second demonstration of the Oscar Saenger Course in Vocal Training by Phonograph, at the Wurlitzer Auditorium, December 6, at which Thelma Powell, soprano, assumed the part of the student, imitating the phonograph model, and sang the exercises with a pure, lovely quality of tone. In addition to the demonstrating, Miss Powell sang two groups of songs with ease and charm. Mme. Fely Clement, the well known concert and opera singer, also sang two groups of songs in her usual fine style. Mrs. Martha Falk-Mayer provided artistic accompaniments.

Gigli Gives Dinner for Nyiregyhazi

Beniamino Gigli, tenor of the Metropolitan Opera Company, gave a dinner at his home last week in honor of Erwin Nyiregyhazi, Hungarian pianist. Among other things, Mr. Gigli said that it was a pleasure indeed for him to be able to entertain such a genius—after which a toast was drunk to their continued friendship. Following the dinner a splendid impromptu program was contributed by both Gigli and Nyiregyhazi.

AMERICANA

AMERICAN MUSIC GUILD

It may be safely stated, and without any of the exaggerations of enthusiasm, that America has arrived musically. That is to say, America has now reached a point where we Americans may enjoy an entire evening of American music, written by American composers and played by American artists. If there has been any doubt of this, that doubt would have been allayed had the doubter been present at the concert of December 6, given at the Fifty-eighth street branch of the New York Public Library by the American Music Guild. And it is to be hoped that many real doubters were there, and that they came forth from that hall with their doubt at least diminished.

If they were honest with themselves, the doubters, they could have done nothing else. For the music on this occasion was really and honestly of the sort that holds the attention, that gives pleasure. It was the sort of music for which no excuses need be made, the sort of music that one is anxious to recommend to one's friends and to musicians everywhere.

This is a queer tone to be taken with regard to a concert offering, but it is a very necessary tone, in view of the fact that, because of the doubters, concerts of American music, or even the inclusion of American music on programs are so rare an occurrence that it is still an item of news. This condition has been due to three separate causes: First, the very limited quantity of really first rate American music; second, the fact that performances of American music have been generally local, local composers getting their own works performed in their own town, and nobody showing any curiosity about the works of other people and other towns; and third, because the musical public is absolutely incurious, taking what is served on a spoon, but never lifting hand or foot to advance its knowledge of the new. Also, it may be added that, unfortunately, people who have given American music have been too careless in its selection and have given the sort of things that have justified audiences in coming to the conclusion that American compositions are not much good.

The American Music Guild is carefully avoiding all of these mistakes. It is doing its best to find where the best compositions are, and it is limiting so far as possible its performances to music of the highest class. It is giving music not only by its members but also by American composers everywhere so far as its resources permit.

It was a remarkable showing. The writer arrived too late to hear the Variations and Fugue for two pianos by Haubiel, and so cannot comment upon it, but the pieces that made up the balance of the program were of such uniform excellence that, as was said in the beginning of this notice, no doubt can possibly remain as to the fact that the American musician has actually arrived. Blair Fairchild's sonata for violin and piano, op. 43, is a really splendid work, well conceived, well rounded out and developed, thoroughly well sustained throughout its four movements. Marion Bauer's four songs for contralto are all of them excellent, highly artistic and colorful compositions, and her violin piece, entitled Up the Ocklawaha, shows her capable of handling effectively another style of work. Edwin Grasse's Scherzo is a real scherzo, full of invention, beautiful. It made a hit with the audience, as did Albert Stoessel's American Dance for violin and Chalmers Clifton's Humoresque for clarinet. Stoessel's Threnody and Clifton's Interlude are of more serious import and not so quickly understood, but are undoubtedly of real interest.

The program was interpreted by Charles Haubiel, Leopold Damrosch, Mannes, Sascha Jacobson, Irene Schwarez Jacobi, Doria Fernanda, Imogen Peay, Ruth Kemper and Gustave Langenus, in a manner worthy of the highest praise and doing entire justice to the works confided to their care.

Now a final word. All over the United States are chamber music associations striving to live, generally actually only living a year or two, and making up a yearly deficit in spite of every effort to win patronage. The reason for the lack of patronage is that neither the prophet nor the local artist is ever honored in his own country, and because they put themselves in direct competition with visiting artists by playing exactly what they play, i.e., the works of the old masters, the standard repertory.

If these chamber music organizations would take up the work of aiding the American Music Guild by playing the works that are played by the Guild here in New York, they would soon discover that patronage was coming their way. This does not mean to play the works of local composers (unless those works are up to the standard.) It means to get the best of American works, to champion those and none others. It is a plan that would find national support and should be tried.

Friends of Music in Brahms Program

The Society of the Friends of Music will give a Brahms program at the second concert of the season at Town Hall on December 31. The Song of Fate will receive a second hearing and in the rendition of which the chorus of the society with a specially selected orchestra will be conducted by Artur Bodanzky, musical director of the society.

CONSERVATORY RECOGNITION

Mr. Coghill, one of the directors of the John Church Company, "The House Devoted to the Progress of American Music," calls attention to what seems to him, and will seem to everybody, one of the greatest advances in the forward progress of the American composer that has yet been recorded. This consists of the inclusion of American works in the Graded List of Some Useful Works for Piano Study, revised and extended by Elizabeth Coulson, and published by the Peabody Conservatory of Music, Baltimore, Md.

All that this means will probably not be appreciated immediately by every reader. For there are many musicians in America who have never realized that the greatest bar to the success of American music is the fact that teachers, and schools, would not generally recommend it or consistently use it for their pupils or give it the stamp of their approval. In many, many cases it was the same old story of the foreign classic, the foreign publication or the work of the foreign composer, being used almost exclusively. It was, in some cases, an absolute law, though perhaps an unwritten one. The American composer was simply not considered.

That meant, among other things, that the publication of American compositions in the higher grades was unprofitable, and was issued only as a matter of personal pride and patriotism on the part of the publishers. It was a foregone conclusion that it would lose money, and it did. And the fault was not with the composers or the compositions, but with teachers—not all teachers, of course, for there have been notable exceptions—but with far too many.

A very large part of the reason for this has been the simple fact that teachers have been too busy to look over American work, it being easier to use the standard familiar pieces. And in part it has been due to the prejudice which still exists against American composition, so that the looking over of new American work, if it was done at all, was done in such a careless and unsympathetic way that, of course, the whole list was turned down as worthless. If a person makes up his mind in advance that he is not going to like a thing, he is unlikely to find anything good in it.

But here we have the Peabody Conservatory standing back of its list. And, best of all, the American works are not set apart in a space by themselves, which would have the immediate effect of keeping some people from even taking them into consideration, but are listed right along with the foreign classic or modern composers, so that the names read: Massenet, Mendelssohn, Merkel, Mildeberg, Moskowski, Nevin, Ortman, Poldini, Reynald, Rubinstein, etc., in alphabetical order.

It has been urged on many occasions that what American music needs more than anything else is some sort of selective list of its own works in all the various grades and for all sorts of combinations of instruments, including the orchestra. There are too few people able to spare the time to go through piles and piles of music to pick out what might suit them. Chamber music players and orchestra leaders simply cannot do this sort of selective work.

It is even a fact that musicians do not show much curiosity about the new works of even the greatest of living composers. Investigation among the publishers has brought to light the fact that most musicians just wait till the reputation of a new work grows, or some visiting artist plays it at a recital, and it so reaches their attention. This is no doubt inevitable, and the effect on American composition, especially, has been, and still is, appalling. Especially on American composition, because visiting artists do not seek their new program pieces among the works of Americans, and so there is really no open road to their introduction.

And so the publishers have sent out thematic catalogues, or music on sale, good and bad together (for the most careful publisher makes mistakes) and it was up to the musician to go through the pile. But suppose you were handed a hundred compositions by the best composer who ever lived, how weary you would get before you got through the lot, and how little you would find that you could enthuse about! Time has gradually weeded out the bad and left us a knowledge of the good, but even now the work of grading is still going on, as is proved by this list issued by the Peabody Conservatory.

In America we do not want to wait for the weeding process of time, particularly as this weeding process would very surely overlook much good material that has never properly got started because it is American and because it is born in this age of unprecedented quantity of production and publication. Mr. Coghill is right when he says that such a selective list from such an authoritative source is of supreme importance to the campaign for American music.

The Society of the Friends of Music is now in its tenth year of activity. In presenting works of the old masters which are seldom, if ever, heard in concert halls, as well as both native and foreign modern composers, the society has succeeded in attaining a conspicuous position in the musical life of New York City. The list of distinguished artists appearing on the society's programs speaks eloquently for the standard maintained during the past nine

years. Among these may be mentioned Harold Bauer, Ossip Gabrilowitsch, Elena Gerhardt, Olga Samaroff, Kneisel Quartet, Flonzaley Quartet, Detroit Symphony and Philadelphia Orchestra, Jacques Thibaud, Bronislaw Huberman, Paul Kochanski and others.

The programs have covered a wide range of orchestra, chorus, vocal and instrumental solos.

The society was founded in 1913 through the efforts of a number of socially prominent music lovers, among whom may be mentioned Mrs. William K. Vanderbilt, Mrs. Otto H. Kahn, Mrs. J. F. D. Lanier and Mrs. Robert Goelet. Mrs. Lanier was elected president with an advisory board composed of prominent musicians.

At present Mr. Bodanzky is reorchestrating Dido and Aeneas, by Henry Purcell, written in 1840, which will be one of next season's novelties.

Helen Garrett Mennig Pleases

Helen Garrett Mennig is one of the artists whose splendid playing at the recent National American Music Festival resulted in her re-engagement for the festival of October, 1923. November 18 she appeared before the Buffalo Chromatic Club, and both performances won the unanimous praise of the critics. The Buffalo Express is quoted in part: "Mrs. Mennig surprised even her warm admirers by the



HELEN GARRETT MENNIG

high value of her playing in the Cadman sonata. Freedom and vigor united with beauty of tone, technical clarity and surety, and a wide range of dynamic effects made her interpretation of the interesting composition one to hold attention and to give much pleasure. She defined sharply the contrasting moods of the three movements and threaded her way through the lacy passages of the final allegro with clearness and grace."

Though Buffalo is Mrs. Mennig's home, she lived in New York City for several years, studying with Godowsky and Ernest Hutcheson. That she is a pianist of brilliant attainments and sincere musicianship is testified by the number of her re-engagements.

She is giving her third recital at Niagara Falls December 9, this time in conjunction with the Apollo reproducing piano. Last season Mrs. Mennig did some recording while in New York, and she is now giving a number of "comparison recitals." She is highly enthusiastic over the beautiful and artistic work of the Apollo, and declares that the perfect reproduction of her playing in all its finest shading is amazing.

Creditors File Petition Against Von Tilzer Music Publishing Company

A petition in involuntary bankruptcy was filed in the Federal court this week against the Harry von Tilzer Music Publishing Company. Liabilities were said to amount to about \$20,000 and assets about \$1,000.

Musicale at the Home of Mrs. William Braden

A delightful musicale intime was given by the City Symphony Orchestra, assisted by Marguerite Namara, soprano; Moselle Bennett, violinist; Vernon Archibald, baritone, and Louis Robert, organist, on Monday afternoon, December 11, at the home of Mrs. William Braden.

Polk Wins Success in Germany

According to a cable, Rudolph Polk, the violinist, had enormous success at his recent appearances in Hamburg, Berlin and Bremen.

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OPINIONS OF THE PRESS

(Continued from page 58)

Wittgenstein "Makes the Piano a Thing Alive"

Victor Wittgenstein, New York concert pianist, recently returned from a Southern concert tour, where he scored another big success. At his recital in Greensboro, N. C., on November 20, and at Salisbury, N. C., November 22, he scored a unique triumph.

The Greensboro morning paper of November 21 comments as follows:

Last night in the O. Henry ballroom, Victor Wittgenstein of New York gave a piano recital under the auspices of the Euterpe Club. His program was arranged in five groups. Of these groups the first included Mendelssohn's Prelude and Fugue in E minor,



VICTOR WITTGENSTEIN

a selection notable for the clarity with which the intricate fugal complexities were rendered. Rameau's Tambourin, both in the original setting and as arranged by Godowsky was next played, the rendition being striking contrasts of interpretation. Sgambati's version of Gluck's quiet Melodie was a delightful and provocatively tempting morsel of pure harmony. Bach's overture as arranged by Saint-Saens was a colorful and stately conclusion of the group. Mr. Wittgenstein next played Chopin's sonata, op. 52, in B minor. The second and third movements found especial favor with the audience. . . . In the entire sonata Mr. Wittgenstein exhibited a rare combination of musical virtues, a deft surety of technique and a sympathetic comprehension of the composer's idea and motive. The third group included six brief compositions of Scriabin. . . . Before playing the last number of the group, Mr. Wittgenstein talked briefly and informally about Scriabin, the patriot and idealist. In the fourth group he returned to Chopin. . . . In none was shown the effeminacy and sentimentality frequently ascribed to Chopin, but the contrast from the immediately preceding number, in smoothness, in articulated phrasing, in richly satisfying harmony, was strongly evident. Group five included Liszt's Waldesrauschen, Schumann's Romance in F sharp major, and the Schubert-Liszt Erlkonig.

The Salisbury Evening Post of November 23 says in part:

The large audience which heard Mr. Wittgenstein was receptive and appreciative to a gratifying degree. The silence during the numbers was absolute and the manifest interest and responsive sympathy of the hearers seemed to be transmitted to the artist himself. Mr. Wittgenstein is the first master pianist, or virtuoso in the true sense of the word to visit Salisbury. He found here an air of keenest expectancy, and he satisfied beyond measure. His performance was brilliant and commanding, filled with poetic imagination, delicate restraint, and the warmth of wonderful personality. His polished technique, his sympathetic touch, his artistic shadings, with his innate genius, molded his audience to his will. He confined himself to no one school or period of music, and his interpretation of each showed his mastery of his art. . . . Mr. Wittgenstein's closing number, the Erl King (Schubert-Liszt), displayed the wealth of his power and the perfection of poetic discrimination. He made the piano a thing alive, and carried straight to the hearts of his hearers the mystery, dread, and beauty of Goethe's classic. In response to an enthusiastic ovation, he played as an encore Liszt's Consolation in D flat major.

Matzenauer in Magnificent Voice

The record of Margaret Matzenauer's triumphal coast-to-coast concert tour is given concisely in the headlines of the clippings which Mme. Matzenauer collected en route. Opening paragraphs fill out the story where newspapers used only "standing heads." "Matzenauer Huge Success" (Butler, Ohio, Citizen). "Matzenauer Delights Big Audience" (Youngstown, Ohio, Telegram). "Madame Matzenauer Charms Capital City With Rare Singing" (Helena, Mont., Record-Herald). "Margaret Matzenauer Delights Large Audience" (Helena, Mont., Daily Independent). "Rare Triumph for Matzenauer" (San Francisco Examiner). "Matzenauer Given Rousing Reception" (San

Francisco Chronicle). "Matzenauer Charms Large Audience" (San Francisco Call and Post). "Concert is Triumph for Matzenauer" (Los Angeles Record).

Mme. Matzenauer's appearance with the Los Angeles Philharmonic Orchestra under Walter Henry Rothwell won the following commendations:

Margaret Matzenauer, contralto, is one of the greatest soloists the orchestra has had at any time, and she was a magnificent and inspired choice to make for the first program—Los Angeles Evening Express.

To add to the individual appeal of the opening, a soloist of striking, of well known qualifications was offered in the person of Margaret Matzenauer. It is the first instance of anybody being so featured at one of the Philharmonic's premieres, and Matzenauer made worthy the innovation.—Los Angeles Daily Times.

The soloist, Margaret Matzenauer, was in magnificent voice and a most radiant and gracious mood.—Los Angeles Examiner.

Claire Dux Captivates Cleveland Auditors

Making her first appearance with the Cleveland Orchestra on November 16, Claire Dux won an instantaneous success, of which Archie Bell, critic of the Cleveland News, gives the following account:

Claire Dux made her artistic entry into Cleveland at Masonic Hall with the Cleveland Orchestra Thursday evening. There was no sound of trumpets, no pennant flying—no hurrah. We rarely have seen a great artist so avoid the spectacular upon a first appearance; we rarely have seen one more completely captivate her auditors in a short time.

Here's a lady of the opera, a diva of many operas, who at a signal could sing dozens of familiar grand arias and dozens of unfamiliar and forgotten ones. Primarily, in European capitals, she has been known as an operatic star of the first water. And then for her debut in Cleveland, she elects to sing three songs and Mozart's Il Re Pastore aria.

Of course, it takes a great artist to dare do such a thing; and being absolutely certain of herself, Miss Dux offered those songs and that aria in a manner that must have made even the unmusical in the audience know that they were in the presence of a very superior person.

Miss Dux is so attractive personally and in general appearance that she seemed to have won friends before she began to sing. Her smile is not that set horror of the musical comedy footlights. It is genuine.

She radiates happiness, seems to sing as a bird sings, because she loves to; and everyone who sees and hears her throws back affection and admiration. She is likely to become a prime favorite throughout this land of ours.

With a delicate and refined art, Miss Dux almost gave us a new interpretation of Strauss and Reger songs with their splendid orchestrations. She was the Mozart singer de luxe—her voice as beautiful as the wind is supposed to be when blowing through an aeolian harp.

Frederik Frederiksen Wins Praise

In his annual Chicago recital, Frederick Frederiksen, the well known violinist, won much praise from public and press. What the critics had to say is herewith reprinted:

Mr. Frederiksen is a violinist of that blessed generation which believed that dignity, poise and sobriety are fitting qualities to accompany an artist to the platform. He reflects the training and ideals of the late Emile Sauret, his master, and there could surely be no better praise.—Herman Devries in Chicago American.

Frederik Frederiksen gave a recital at Kimball Hall upon what would seem to be a super-violin, said to be valued at \$25,000. From its own qualities and that of its player it emitted tones ideally lovely.—Edward Moore in the Tribune.

In the Wieniawski Silenka (Mazurka) as one of the pieces of his recital program at Kimball Hall he made light of its technical difficulties, giving to it certain elegance and grace which no doubt reflected the art of his master, Emile Sauret, whose Canzone was among the selections on the program.—Maurice Rosenfeld, the Daily News.

Mr. Frederiksen is a sincere artist and always plays with fine grasp of the musical values, and there is always the sense of ripe musicianship.—Karlton Hackett in Chicago Evening Post.

Lillian Ginrich in Delightful Recital

Lillian Ginrich, soprano, gave a recital recently at Whitney Hall, Hackettstown, N. J., after which she was lauded as follows by the Hackettstown Times:

Lillian Ginrich possesses a beautiful voice and she sang with such great artistry that it gave pleasure to all who were fortunate enough to hear her.

Her program was put together with care to exclude the trivial and to include songs that suited the artist's individual style, and appealed to the refined taste of an audience that all but filled the hall.

In everything the singer illustrated the value of a sympathetic personality as well as a competent and versatile technique. She entered deeply into the essential feeling of each of the songs.

It means much to hear a program containing no unworthy element offered with such a gracious presence and in all sincerity.

Frederic Mota, of New York City, very ably assisted the artist by his masterly accompanying.

Lillian Ginrich's next recital will be in the Academy Foyer, Philadelphia, February 20.

Joseph Malkin's Success on Farrar Tour

Duplicating his success of last season as assisting artist on the Geraldine Farrar tour, Joseph Malkin, the cellist, shares in the success of each concert. What the press has to say regarding the excellence of this artist's cello playing is reprinted herewith:

Joseph Malkin, cellist, delighted his audience with his interpretation of the ever beautiful Song of India.

The Hungarian Rhapsodie was played with excellent technique and Beethoven's Mozart played as an encore was a charming number. He played a Love Song by Sammartini as a second encore. His opening number was the first movement of the concerto in A minor (Gottmann).—El Paso (Tex.) Times.

In contrast to the notes of the singer was the low plaintive music of a cello. Joseph Malkin enthralled the audience and responded to several encores.—El Paso (Tex.) Herald.

The cellist Joseph Malkin rendered his selections wonderfully and in his second group rendering D. Popper's Hungarian Rhapsodie pleased the audience in an almost indescribable manner.—Phoenix (Ariz.) Gazette.

A cellist whose playing charmed his listeners with each appearance.—Tucson (Ariz.) Citizen.

Wonderful technique, his bowing and fingering bringing out the finest of interpretive phrasing and making his offerings a rare musical treat.—Tacoma (Wash.) Sunday Ledger.

We felt enveloped, transported, caught up by the rhythm of the numbers executed with such astounding perfection by Mr. Malkin. His fingering in the Hungarian Rhapsodie was almost spectacular.

This number was a picture of Hungarian life, as colorful as their own lovely embroideries. One caught the deep throbbing sorrow of unhappy lives, then a soft melody, almost a lullaby, which was immediately lost in the dancing tones of a folk dance.

A Song of India was undoubtedly his most beautiful number. The cry of a suppressed race welled up and in organ-like tones rolled over the audience. Moments there were when the magic of the music carried us to a land bathed in tropical moonlight, with silent figures slipping in and out. It was like waking from a dream when the bow stopped on the last note. There was a moment's pause, then the audience broke into loud applause.—Tucson (Ariz.) Daily Star.

Mr. Malkin received two encores, following the presentation of the brilliant and difficult Hungarian Rhapsodie (D. Popper), which he gave with a fine smoothness of tone and facility of execution.—San Diego (Cal.) Union.

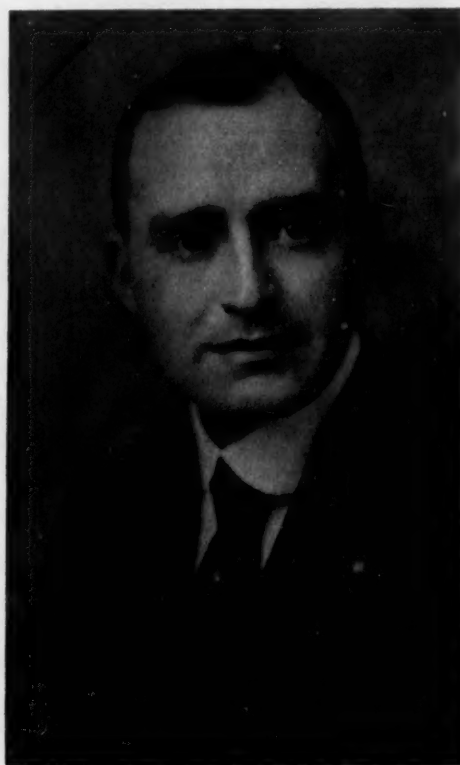
An artist with a solid technical equipment, aristocratic ideas and imposing musicianship, Mr. Malkin was obliged to concede many recalls.—Daily Province, Vancouver, B. C.

The enthusiastic recalls bestowed on Joseph Malkin, a cellist of international distinction. He is an artist of the first rank and his playing was a pure delight.—Vancouver Daily World.

He had tone and flexibility and, while not drowning his hearers in a flood of sentiment, as used to be the habit of Holman, he still held them by an altogether sane and comprehensible musical emotion. His Hungarian Rhapsodie by Popper, brought him a great reception and the necessity of a double encore.—Spokane-Review, Spokane (Wash.).

Frank Cuthbert Sings The Messiah

The Lindsborg Choir of 600 gave two performances of The Messiah in Kansas City, Mo., November 18 and 19. For more than forty years the annual Messiah festival has been an important part of the life of the people of Lindsborg.



FRANK CUTHBERT

borg, their ideal being to give a perfect performance of Handel's inspired oratorio. For the Kansas City performances Frank Cuthbert was chosen as bass soloist, and that he did his share in making the oratorio the great success it was is evidenced by the excellent press notices he received from the critics, extracts from three of which are reproduced herewith:

The basso role of Frank Cuthbert was marked by refined taste, a voice sonorous in quality and pleasing in the delivery of the recitatives and airs.—Kansas City Journal Post.

Frank Cuthbert sang with the precision that comes with experience.—Kansas City Times.

Frank Cuthbert is a bass-baritone, and the brighter quality of his voice adds a great deal to its carrying power. He has also the dramatic instinct, best displayed in his Why Do the Nations. He sang the aria at a good pace, and, better, with authority. The more rarely heard Trumpet Solo, the other test number, went as well.—Kansas City Star.

Father Bracken Has Great Success

The Rev. Lawrence Bracken of Brooklyn, who sings for the benefit of the church, appeared under the auspices of Taunton Council No. 82, Knights of Columbus in Taunton, Mass. The Taunton Gazette wrote of him:

Father Bracken is possessed of a beautiful bass baritone voice and his selections were of delight to his auditors who time and again showed their appreciation by unstinted applause as he sang many difficult numbers. His voice was strong, his enunciation excellent, while his winning personality added greatly to the program.



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